

स
वि
द
व
द
व
द
व

स
वि
द
व
द
व
द
व

THE ELEMENTS OF INDIAN DIALECTICS.

There are two schools of Indian dialectics, one called *nyāya*, founded by Gautama and the other, called *Vais'eshika*, founded by Kanāda. The original work of the *nyāya* school is the 'Sutras of Gautama'. It consists of five *adhyāyas* or books and each book contains two *ānhikas* or diurnal lessons. There is an excellent commentary on these Sutras by Vātsyāyana also called Pakshilasvāmin. The Sutras of Kanāda form the original text-book of the *Vais'eshika* school. This consists of ten Chapters, each Chapter being divided into two *ānhikas*. This book has been commented on by S'ankara Mis'ra and others.

Both these schools have a common philosophic basis; but the *nyāya* school is mainly occupied with the doctrines of logic while the *Vais'eshika* school treats more of the physical and metaphysical conceptions underlying the system. The original text-books of these schools are now seldom studied by Brahmans. They have been replaced by more modern treatises that combine the doctrines of the two schools in one. Annambhatta's *Tarka Samgraha* with his own gloss on it called the *Dīpika* forms the best introduction to the subject and is generally the first book that is placed in the hands of the students. We, therefore, propose to offer an explanatory translation of the work and supplement it with our remarks where necessary.

BENEDICTORY.

Text. After placing the Lord of the Universe in the heart, and after offering thanks to the preceptor, the treatise *Tarka Samgraha* is compiled for the easy comprehension of the young.

Com. Worshipping Siva, the lord of the Universe, the Goddess of Speech and my preceptor I compose this gloss, *Tarkasamgraha Dīpikā*, as a help to children.

Placing the Lord &c. The author lays down his aim at the commencement of his treatise and begins with a benedictory *Sloka*. This benediction may be mentally invoked with-

out formal expression in verse, but without an explicit benedictory stanza students have no means of knowing that such a commencement is necessary. Hence the course adopted by the author. The object of the *Mangala Sloka* is the unobstructed completion of the intended work. That this benedictory invocation is enjoined by the scriptures is inferrible from the practice of the wise. The *mangala* here is in the form of adoration to the particular Deity worshipped by the author.

Here comes an objection. How can you say that *mangala* is the means of completion? For works like *Kiranâvali* which begin with benediction are left incomplete and those like *Kâdambari* are complete though without a laudatory stanza. Thus both by the method of agreement and the method of difference it follows that *mangala* has nothing to do with the completion of a work.

To this we answer: Works like *Kiranâvali* did not reach completion, because the obstacles were too many for the benediction to overcome. In works like *Kadambari* the *mangala* must have been really performed outside their scope, though they were not committed to formal expression. Thus the generalisation that *mangala* conduces to completion has not been vitiated.

Now, how do you establish that the performance of *mangala* is an imperative duty? Our reply is that it is a necessary duty; because it is a *vedic* injunction, as is proved by the practice of the wise; the scriptures say that one who is desirous of writing a complete work should commence with the invocation. We may put this reasoning in the syllogistic form thus: *mangala* is a duty enjoined by the Veda. For it is an unblamable practice of the wise, not required by the needs of everyday life, as for instance, the oblation to the Manes on the new moon. We add 'not required by the needs of every day life', to exclude practices like eating, which also are observed by the wise but which are not Vedic injunctions as they come within the round of daily needs. We add the epithet *unblamable* to exclude practices like *s'râddha* ceremonies performed at night (by the Madhyas). The meaning of the term *S'ishta* (the wise) is

clear. (This enquiry into the necessity for *mangala* has been here instituted) because according to the saying that nothing should be done which does not serve some purpose, even (aimless) striking against the water (in sport, while bathing) is prohibited.

The term *Tarka* is derived from the root *tark*=to discuss, so that *tarkâh* means 'things discussed,' that is, the seven categories beginning with substance; and '*samgraha*' means 'a brief exposition of them' '*Sukhabodhâya*' This is to show what the purpose of the work is; '*Sukhena*' means 'without difficulty,' and '*bodhak*' means 'a knowledge of the categories; *bodhaya* means for the knowledge.

Now while there are many treatises on *Tarka*, why should a new work be undertaken? To meet this question, we have the following, '*bâlânâm*' &c. The existing treatises being very elaborate are not suited to the comprehension of the young. The term '*bala*' means 'one who is able to grasp and retain'—not a suckling baby '*Nidhâya*'—'*placing*'—This is to show after doing what the work is commenced. '*Vî'sve'sa*' means Siva the controller of the Universe '*nidhâya*'=*placing well*; so '*hridi nidhâya*' means 'ever bent on praying to Him' *Guru vandanam vidhaya*' means 'after performing the salutation to the teachers that impart knowledge'.

Note. This opening discussion is called '*mangala vâda*' or the argument establishing the necessity of invocations.

I. *Text.* Substance (*dravya*), quality (*guna*), action (*karma*) genus (*Sâmânya*), difference (*visesha*), coinherence (*samavâya*), and nonexistence (*abhâva*) are the seven categories (*padârtha*).

Com. Substance &c. Thus are the categories divided. The term *padârtha* is etymologically explained *padasya artha* 'meaning of word' and thus 'nameability' (i. e. capability of being named) is the definition of *padârtha* 'category' in general.

Objection. 1. Now we learn from the mere division of the categories that they are 'seven' and so the use of the word 'seven' in the text is needless.

Ans. Not so. The word 'seven' is expressly introduced to exclude all doubt of the categories being more or less than seven.

Obj. 2. Now, do we or do we not perceive any category not included in the seven already mentioned? In the first case, it is not right to exclude from the list a category that has been perceived to exist. In the last case, exclusion is out of place in the absence of a knowledge of the thing excluded. (Thus it is wrong to assert that the categories are seven).

Ans. The object in stating that the categories are seven is to clearly shew that a category *must* be one or the other of the seven (highest predicates), substance &c.

Obj. 3. But you must admit that being one or the other of the seven means 'not being something which is not one of the seven'; and as we do not know of anything which is not one of the seven, how can we talk of 'not being something which is not one of the seven'?

Ans. 'Being any one of the seven (categories) such as substance &c' means that there is nothing of which we can predicate the negation of all the seven. Objections like these if brought forward later on, must be met in a similar manner.

Notes. Objections 2 and 3. Indian logicians hold that unless you know a thing you cannot predicate non-existence of it; you cannot say that a thing does not exist unless you know what it is of which you say it does not exist.

When you say for instance, 'the hare's horn does not exist,' the subject of the proposition is not, strictly speaking, the 'hare's horn' of which you can have no earthly conception whatever and of which therefore you cannot predicate anything. What you precisely mean is that horns, which we have seen in other animals, are not found in the hare. Similarly if when you say the categories are seven you mean that an eighth category does not exist, you must know what the eighth category is of which you predicate non-existence, and when you have no idea of whatever of an eighth category it is absurd to talk of it as not existing.

The answer is: When we say the categories are seven, we are not thinking of any eighth category at all. What we mean is this. Take any nameable thing; it must come under one or the other of the seven above mentioned. No thing that we can think and speak of can be the negation of *all* the seven highest predicates.

II. *Text.* Of these (seven categories), substances are only nine—Earth, Water, Light, Air, Ether, Time, Space, Spirit, and Mind.

Com. Of these &c. Thus is substance divided. The text is thus construed: *Of these i. e.* among these categories substances are only nine. Earth &c. show what these nine are.

Obj. How can you say that substances are only nine, as there is a tenth substance, viz, darkness? For "darkness is *moving, black, and distinguished as near or far*; as (by these characteristics) it differs from (the other) known substances, it deserves to be recognized as distinct from the nine (substances above mentioned)". As we perceive, beyond contradiction, that darkness is *black and moves*, it is certain that it is a substance as being the seat of a quality (i. e. the black colour) and the seat of an action (i. e. motion). Now, *darkness* cannot be included in the five substances beginning with Ether (i. e. Ether, Time, Space, Spirit, and Mind); for it has colour (which the five have not). For the same reason as well as owing to the absence of tangibility and of constant motion it cannot be included in air. Nor can it be brought under Light, through want of shining brightness and of the feeling of heat; nor under water, as it (darkness) has not the feeling of cold and is the seat of the black colour, nor under Earth, as it (darkness) has no smell and is not tangible. Therefore darkness is a tenth substance.

Ans. Not so. For darkness is (simply) the negation of light. To illustrate: Darkness is not a substance having colour. For it is capable of being perceived only in the absence of a light. As for instance, the absence of a light. In all cases of the visual perception of a substance that has colour, light is a necessary antecedent condition. Therefore darkness is merely the absence of *all developed light*. The notion that darkness is *black and moving* is simply a delusion. Thus we establish that substances are nine (only).

Notes. There are four different opinions held by Indian philosophers with regard to darkness.

(1) The Mimāṃsakas of the school of Bhatta and the Vedāntins hold that darkness is a substance.

(2) The Mimāṃsakas of the school of Prābhākara maintain that it is the absence of the cognition of light.

(3) Sridhara (the author of the commentary on the Bhāgavata and another on the Bhagavat Gītā, is of opinion that darkness should be considered a quality.

(4) In opposition to all these the Naiyāyikas maintain that darkness is the absence of light and Kanada lays down (Vaiśeṣika Sūtras V. 2. 19) *द्रव्यगुणकर्मनिष्पत्तिवैधर्म्यात् अभावस्तमः* Darkness is non-existence as it is dissimilar to the production of substance, quality and action. The question has been argued out in detail in the *Āulukyadarsana* by Madhavacharya in the *Sarvadarsanasangraha*.

2 The epithet *developed* (*praudha*) is put in, as undeveloped light (i. e. atoms of light), which is imperceptible may co-exist with darkness.

3. The notion that darkness moves here and there is due to our unconsciously transferring the idea of the flitting of the light to the consequent darkness.

Com. Possession of the defining marks of the class 'substance' or possession of qualities forms the definition of 'substance' as a class. (A definition is liable to three faults).

1. *Avyāpti* 'insufficient extension', when the definition does not cover the entire area of the thing defined, as when we make 'the possession, of tawny colour' the definition of cows and oxen. 2. *Ativyāpti* 'excessive extension' when the definition extends to things that do not come under the class defined, as when we make 'the possession of horns' the definition of cows and oxen. 3. *Asambhava* 'impossibility' when the defining mark is not found anywhere in the class defined, as when we make 'the possession of a single hoof' the definition of cows and oxen. A definition means such marks as are free from these three faults; as when we make 'the possession of the dew-lap &c.' the definition of cows and oxen. This definition is other wise called the peculiar or special characteristic of the thing defined. Peculiarity or speciality means exact co-existence with the class defined.

THE INDIAN IDEAL OF RENUNCIATION.

Poverty is a crime in this age of enlightenment. Look at the nations of Europe. How strong they are! how happy, how comfortable! What wealth untold flows through the land! What strength, and health and wealth! How they hold up their heads in self-reliance and manliness! Look up to them, thou degenerate son of Ind, make money while thou livest, put spurs to thy ambition, work on till thou accumulate thy hoards and surround thyself with all the luxuries of the nineteenth century civilization and enjoy life while it lasts? While it lasts? Why deluded man, if it does not last long enough it is thy own fault. Hygiene and the sanitary regulations of an enlightened government can keep Death at bay. It is one of the triumphs of modern science. Shut up thy philosophy and thy tall talk of passive resignation. A propitious fortune has placed within thy reach the means of raising thyself out of the quagmire in which thou has been for long floundering. Rise and march with the prouder nations of the Earth or be for ever fallen!

Such appears to be the gist of modern teaching. There is in it a note of triumphant superiority, an under current of contempt for the teaching of ancient India which held up a somewhat different ideal. But the ideal of our ancient sages has been misunderstood. They despised not riches. They did not preach a life of passive inactivity. Life, in their view, is real, entailing solemn responsibilities and fraught with immense possibilities of good or evil. To be born as a man is a rare privilege; man represents a million years of progress, a million births through which the spirit has passed in its long, oh, how long, struggles against the encompassing, blind brute grasp of matter, its struggles to work its way up to the Eternal Light from which it had scintillated at first and fallen, and falling had got entangled in the all devouring meshes of that huge Gorgon matter. Long and weary has been the uphill march. Shut up at first in the lowest forms of vegetable and animal life, its birth right of Divine Light all but smothered by the coarsest of material bonds, the spirit has had to wear out its chains, bit by bit, by an endless wrestle. Ferocity, instinctive thirst for blood, warfare with the rest of the creation, passions the lowest and most brutal, all of the earth, earthy, had to be *spent* out little by little by ceaseless effort. Birth after birth the spirit renews the struggle with brute matter, each time under more favorable conditions and with the accumulated experience of past births, till at last in man the spirit secures facilities for the development of its innate virtues and the final

rending asunder of all material shackles. If after this toiling and sweating for millions of years man should deliberately choose to throw away the advantages so hard won and the fair chances of emancipation from the thralldom of samsāra he falls once more into the depths from which he has risen and has to begin the ascent anew. Man's life on earth is thus a very precious heritage. As an old saying puts it शरीरमाद्यं ब्रह्मसाधनम् "The human body is the first means for the acquisition of virtue." Life is thus not a dream, not the home of lotus-eaters where one has nothing to do but to dream away in frivolous enjoyments and languid do-nothingness—not a boisterous and surging ocean where man floats on as a mere driftwood tossed up and down by each wanton wave, but a golden opportunity to be up and doing, to gird up his loins and make a final effort to shake off the death grip of matter.

Kas'yapa, a rishi's son of rigid vows, once driven over by a haughty and purse-proud vaisya driving in his chariot, exclaimed in extreme pain and despair, "I will cast off my life. A poor man has no need of life in this world." Indra now appears to the discontented youth and says "All inferior creatures covet birth in the human race. Among men again the status of a Brahman is much desired. Thou, oh Kasyapa, art a human being. Among human beings thou art again a Brahman. Among Brahmans again thou art one that is conversant with the vedas. Having obtained that which is attainable with very great difficulty, it behoveth thee not to give up life from folly."

Such is the ancient Indian conception of life and its responsibilities. "आयुः क्षिण्वन् जानाति तस्मात् जायत जायत" 'Life is fleeting, how fleeting man knows not. Beware then in time and make the most of it while you can.' This is the burden of not merely the wise chuckler boy's song but of every Indian sage who had a message to deliver.

But the average Brahman of these later days—long the sport of adverse circumstances—has adjusted his theory of life to his present conditions. With no piously disposed rajas to look after his earthly comforts and amply provide him with the necessaries of life, so that he might dedicate himself to a literary life and spiritual instruction, the torch of knowledge handed down to him from his hoary ancestors all but extinguished by centuries of political unrest and insecurity he thinks he sees the unerring hand of Destiny in his change of fortunes and consoling himself with a few reflections on the invincibility of Fate is content to preach and practise a life of passive resignation. He misreads and misinterprets the law of Karma into fatalism and the vague echoes of Sankara's teaching of which he has but a second hand and very nebular conception appear

to him to recommend masterly inaction with their strange yet fascinating tale of the unreality of the world. How can he with his enfeebled intellectual grasp comprehend the subtle distinction between hallucination and phenomenal reality? Forgetting that the rose under another name smells as sweet he dreamily talks of an illusory world and gravely recommends—lotus eating.

So taught not the sages of old. They preached the gospel of work. The Brahman, the Kshatriya and the Vais'ya had each his allotted work in life to go through. The Brahman represented the brains of the body politic, the Kshatriya, the sinewy arms and the Vaisya, the organs of locomotion. Each had to safeguard the interests of his portfolio, to work in harmony with the others and set the machinery of the state going without friction. None was spared in this work, except the young who had to prepare themselves for the task by years of culture and discipline, and the old, who after a life's work might throw off the harness and exclusively devote themselves to spiritual concerns. The Brahman preached and taught, sacrificed and officiated at sacrifices, counselled the king and legislated, in short, undertook and performed all work that demanded literary skill and brainpower, and a munificent and grateful state allowed him undisturbed to follow his peaceful avocations and minister to the spiritual comforts of the people. His was no severely ascetic life. He was to assiduously court and enjoy all the sweets of home. He had to earn and save, to support by his charity the youthful bachelors in pursuit of knowledge and the aged who had renounced the world, to be kind to all living beings, to sacrifice to the gods and his fathers, and by uninterrupted study to keep the light of knowledge handed down to him, undimmed. He might aspire to all the honours and rewards of a literary career, and make his mark in the world as an author, judge or statesman. Surely this cannot be called a slumbering life. The Kshatriya fought and won laurels in the field, preserved peace within and kept the enemies without. The highest honours were within his reach, and the world has more than once heard of his heroic deeds and fearless self-sacrifice at the altar of his country. The Vais'ya ruled the market, dared the dangers of the deep in quest of wealth, and developed the arts and industries of the country.

There is in all this no scorn for riches, and the comforts they bring. Long, long ago, Bharadvāja went to the sage Bhrigu for instruction. Bhrigu in the course of his exposition of the duties of man says with regard to the householder. "In this mode of life, virtue, wealth and pleasure may all be secured. The house holder should acquire wealth by irreproachable acts and use it not for mere personal gratification but for the bene-

fit of those who lack it—bachelors, students, ascetics, mendicants, in fact all those who cannot support themselves. In the domestic mode of life, the deities are gratified by sacrifices and other religious rites, the *pitris* by the cultivation of knowledge, by the study of the scriptures and by listening to the instructions of preceptors and the creator, by begetting children. In the domestic mode of life these are allowed, viz. the use and enjoyment of floral garlands, ornaments, robes, perfumed oils and unguents; of pleasures derived from dancing and music and all sights and scenes that are agreeable to the sight, every kind of amusement and the gratification of all legitimate desires. That man who in the observance of this mode of life seeks the acquisition of religious merit, wealth and pleasure enjoys great happiness here and at last attains to the end that is reserved for persons that are virtuous and good."

Seek wealth by all fair means, aspire to fame and honours, work on and enjoy the reward of your pluck and perseverance. As Sankara says "यद्धमसेनिजकर्मोपात्तं वित्ततेनविनोदयचित्तम्" what wealth you gain in the pursuit of your legitimate avocations, please your mind therewith. But all this while remember that in this frail and fickle earth there is naught that remains for ever. This is a world of unexpected calamities. Your wealth may crumble away like dust. Those nearest and dearest to you may be torn away from you by the cruel hand of death. Naught will avail when the bolt should fall; Not all your turn for business, not all the skill and co-operation of Science, not all the mighty efforts that wealth can buy or authority enforce can stem the adverse tide when it should set in. There is the finger of Providence in it, and man, the greatest of them all, can but meekly bow to it and say, if he has the wisdom to say, "Oh Lord, thy will be done." Therefore even while you enjoy the good things of the earth, see that the enjoyment does not corrupt you. When good things come to you, thank God and welcome them; but at the same time be ready at a moment's notice to bid them good-bye with cheerfulness. Janaka said once "I am the king of all the Videhas; but if today the whole of my kingdom should be burnt to ashes, I shall be none the poorer for it—" "मिथिलायां प्रदीप्तायां न भेदहतिक्लेश्वन" Cultivate this frame of mind. This you can do by guarding against sensual egotism. It is the taint of self that corrodes all life, all thought and feeling. Beware of this, egotism, the blackest of sins, the mightiest of your enemies. If you only keep watch and hold this enemy at bay, you may roll in wealth and luxury but they shall not harm you, they shall have no power to corrupt you. This is true renunciation—not the bowl of the ascetic nor the garb of the mendicant.

THEORIES ON THE RAMAYANA.

Sanskritists of Europe have advanced several views on the Ramayana, its original text, its date, its authorship and its historical basis. Some of the more interesting theories will be given here for the benefit of our readers.

1. *Gorresio* an Italian scholar who translated the Ramayana into Italian: (as quoted by Griffiths).

"The army which Rama led on this expedition was, as appears from the poem, gathered in great part from the region of the Vindhya hills; but the races which he assembled are represented in the poem as monkeys, either out of contempt for their barbarism, or because at that time they were little known to the Sanskrit-speaking Hindus. The people against whom Rama waged war are, as the poem indicates in many places, different in origin, in civilization and in worship from the Sanskrit-Indians; but the poet of the Ramayana in this respect, like Homer who assigns to Troy customs, creeds, and worship similar to those of Greece, places in Ceylon the seat of this alien and hostile people and assigns to them names, habits and worship similar to those of Sanskrit India. The poet calls the people whom Rama attacks Rakshasas. Rakshasas, according to the popular Indian belief, are malignant beings, demons of many shapes, terrible and cruel, who disturb the sacrifices and the religious rites of the Brahmans. It appears indubitable that the poet of the Ramayana applied the hated name of Rakshasas to an abhorred and hostile people and that this denomination is here rather an expression of hatred and horror than a real historical name.

"Such reduced to its bare simplicity is the fundamental idea of the Ramayana, a war of two hostile races differing in origin, civilization and worship. But as is the case in all primitive *epopeas* around this idea as a nucleus have gathered elements of every kind drawn from the very vitals of Indian tradition and worked up by the ancient poet to embody his lofty epic conceptions. The *epopea* received and incorporated the traditions the ideas, the beliefs, the myths, the symbols of that civiliza-

tion in the midst of which it arose. And by the weaving in and arranging of all these vast elements it became the complete and faithful expression of a whole ancient period; and in fact the *epopea* is nothing but a system which represents poetically their ideas of a people which the philosophical systems expound theoretically."

2. *Sir Monier Williams*—(Indian Epic Poetry).

"The story of the Ramayana notwithstanding its wild exaggerations rests in all probability on a foundation of historical truth. It is certainly likely that at some remote period, probably not long after the settlement of the Aryan race in the plains of the Ganges, a body of invaders headed by a bold leader and the aided by the barbarous hill tribes may have attempted to force their way into the peninsula of India as far as Ceylon. The heroic exploits of the chief would naturally become the theme of songs and ballads. The hero himself would be defied. The wild mountaineers and foresters of the Vindhya and neighbouring hills who assisted him would be converted into monkeys and the powerful but savage aborigines of the south into many-headed ogres and blood-lapping demons called Rakshasas. These songs would at first be the property of Kshatriya or fighting caste whose deeds they celebrated; but the ambitious Brahmans who aimed at religious and intellectual supremacy would soon see the policy of collecting the rude ballads which they could not suppress and moulding them to their own purposes.

This task was committed to a poet under their influence. Those ballads which described too plainly the independence of the military caste and their successful opposition to the sacerdotal were modified, obscured by allegory or rendered improbable by monstrous mythological embellishments. The great Kshatria dynasties were made to trace back their origin to Brahmanical sages. Kings were allowed to undertake nothing except under the direction of Brahman ministers while the great heroes themselves are not really Kshatriyas or even human beings but emanations of the Deity."

THE FATE OF PARIKSHIT.

We can gather lessons of life from every line of the Puranas. These are the works of very great men pervaded by a majestic peace, an absence of haste or levity and a deep earnestness. They contain numerous stories. The story of Parikshit is one.

He was the son of Abhimanyu and grandson of Arjuna. At the end of the Bharata war, he was the only heir of the Kaurava kings of Hastinapura. When the Pandavas went away to the wilds, they installed him there and he reigned many years a happy reign.

Once he chanced to be wandering in the woods and being very thirsty, looked about for somebody who could relieve him. There were in that forest many sages whose days were spent in sacrifices and in meditation. Some of these were marvels of the human power of abstraction. They so lost all their consciousness of the world around and so rapt in the One Ideal that was present in the heart and filled it, that it is simply impossible for us to conceive it. A continued concentration of the thought upon any one subject is a task for which the worldly man is eminently unfitted. The conversation becomes wearisome if it does not jump with monkey-capriciousness from topic to topic. How subdued their minds must be, and how intense their love of the Ideal! As the loving spouse in the arms of her beloved lord is conscious of nothing but a nameless blessedness, so does the heart in meditation lose all thought and feel the blessedness of the Ideal. It is the object that makes the difference. In the meditation of the yogin there is an entire suspension of the link between body and soul. The body seems to be a neglected thing, so much so that it is sometimes over-grown with ant-hills and provides an excellent site for birds' nests in the matted

hair. In that forest there were such sages. One chanced to be near to the king. He called to the sage. There was no answer. The king was very impatient. He had always been the petchild of fortune. He could not brook any thing counter to his wishes. Now especially he was in no mood to wait and be reasonable. He could not understand what right the poor forest-dweller had to keep his eyes closed and his mind abstracted from the world when a king was in need of his assistance. The king looked about and found a dead serpent, and he thought he might as well put it on the shoulders of the sage. He lifted it on the end of his bow and cast it accordingly. The sage woke not even for the chill touch of the reptile's carcase. The king went away without any misgiving on the score of the propriety of his conduct.

But Brahmins in those days had a weapon of terrible power, —a weapon however which they rarely used. This was the weapon of *curse* which took effect like the will of a supernatural being. Their power of will was conserved by the self-denying exercises observed by them for the sake of conquest of self. This power they carefully guarded from waste by avoiding the loss of temper; for if once temper was lost all the force of the will took shape as a curse, and all the self-denial practised for the sake of spiritual strength had been practised in vain. But the curse itself, while it spiritually impoverished the curser, took effect with unerring aim. This the worldly man often forgot and hence often failed to show that reverence to the forest-dwellers which was recognised as their due by those who knew what they were doing.

The sage moved not from his posture. But the insult was perceived by others and reported to his son Gavijata who was then playing somewhere in the forest. He at once took water in his hand and poured it down saying with terrible earnestness "Him who put the dead serpent around my father's neck, that sinful man, Takshaka shall bite within seven days."

This was reported to the king immediately. He knew that death was inevitable. But his heart was hardened. It did not melt towards God. He only sought means to avert the

doom. He repented not of his insolence in the forest; he might have gone back, fallen at the feet of the forest-dweller and found some means of escaping the full penalty; for it is very natural for these forest dwellers to relent and feel sorry for their loss of temper. They are naturally magnanimous and can understand and make allowances for the imperfections of men. But this means did not suggest itself to the king at first. He sent for his ministers and told them that means must be found for averting the threatening evil. Every thing is possible, he said, even the raising from the dead, with proper means. He instanced the case of Pramadvava who was brought back to life by the gift of half the length of life allotted by fate to Ruru her lover. This Ruru was the son of a forest dweller and he fell in love with Pramadvava who was brought up by Sthulakesa as his own daughter. A marriage was arranged. But before the auspicious hour, the bride was bit by a snake and died. Ruru was overwhelmed with grief. He thought of suicide but at last reasoned himself against it. He then turned to the Sun and prayed that for the sake of his austerities his beloved be brought back to life. A messenger from the gods come to Ruru and told him that it was impossible since her allotted years of life had been spent. Ruru was determined to get his point. The messenger then said that out of consideration for the sake of spiritual practices kept by him the gods would bring his beloved to life with half his allotted period of life, if he would give it. And so it happened. Having related this story, the king gave instructions for erecting a house of seven stories, and proposed to take refuge in it surrounding himself with men skilled in spells and in herbs, and guarding against his enemy Takshaka by placing guards in all the avenues. This was accordingly done.

He also tried another means for saving himself. He sent messages begging forgiveness from the forest-dweller. But he did not go himself. He withdrew to his new place of safety. He seemed to rely more on this means than on the effect of an unqualified repentance and appeal to mercy.

The king never moved from his post of safety. He bathed there, he performed sandhya there, he took his meals

there and he slept there. Elephants were kept all round to keep off intruders. Even the wind could not get admittance.

While matters stood thus, a certain Brahmin named Kasyapa was thinking of going to the king. He was very poor and he had long suffered from it. He thought he might go and cure the king of the bite of Takshaka and thus get wealth; for he was a great master of spells. And he set out accordingly.

At the same time, Takshaka, knowing his mission set out to fulfil it; for the power of the curse swayed him like a law of nature. He had no power to keep from doing according to the decree. He assumed the form of an old Brahmin and moved on his way. He met Kasyapa on the road, going to the king. He asked him where he was going so fast and what he purposed to do. The Brahmin replied "I am going to king Parikshit. Takshaka is going to bite him. I shall revive him by my spells." Takshaka replied "I am that serpent, I am going to bite the king. Oh Brahman, return, for you cannot cure one bitten by me." The Brahman asserted that he could. Takshaka then asked for proof. He proposed that he should bite a banyan tree that was there on the road, and that the Brahmin should try his skill on it. Kasyapa replied that he would revive it though it were burnt to ashes. Takshaka did accordingly bite the tree and it was reduced to ashes by the venom. Kasyapa took some water, impregnated it with spells and sprinkled it on the ashes and lo! the tree was there as well as before. Takshaka was astonished. He saw that it was hopeless to contend against such a man. But then he was resolved by some means or other to bring about the death of the king. He then thought he might induce the Brahmin to go back and leave the king to his fate. He asked him what his object was in seeking to serve the king. The Brahmin told him that it was for the sake of wealth. The serpent then said "You shall have as much wealth as you desire from the king. Go home; for then I shall have my desire." Takshaka was unaccountably possessed of this desire to bite the king and kill him.

Kasyapa was a very wise man. He thought "If I take the treasure offered by Takshaka and go home, I shall lose the meed of fame, because of the covetousness of the motive. If I should revive the king, I shall have imperishable fame. I shall also obtain wealth. From the reviving will also spring merit. One's good name is to be preserved by all means. Fie upon wealth severed from good reputation. Did not Raghu for the sake of a good name, give his all to a Brahmin. So too Harischandra and Karna. And how shall I neglect the king when he is being burned by the fiery venom. If I should save the king, there is happiness for all people; for in anarchy, ruin to the community will follow, without doubt. The sin of that ruin to the community will stick to me if the king should die. I shall be infamous in all the worlds as a man who sacrificed everything to greed of gold."

Kasyapa thought long and deeply. He then concentrated his mind to find the course of fate. He saw that the span of life allotted to the king was over, and that his death was certain. He saw it was of no avail to try to save the king. For his doom was sealed. He took the gold from Takshaka and went back. Takshaka had thus turned back the one man of whose skill he had been apprehensive.

The day was the seventh from that on which the king had been cursed—the day on which the king was fated to die. Takshaka reached the king's place, the town of Nagasa. He heard there that the king was in a strong and unapproachable castle, that he was guarded carefully by persons skilled in the treatment of venom with spells and with herbs. To enter into the place and bite the king was an imperative thing for him. The Brahmin's curse was urging him to accomplish it by all means. He felt that he could not disobey the impulse by any means. He said to himself "How shall I over-reach this king, this sinful man, this fool who has been smitten by a Brahmin's curse, this villain who causes trouble to Brahmins." Then he thought of the defences arranged by the king, and while pondering over the means of defeating them, could not help criticising the king's mode of meeting evil. "No one born in the race of

the Pandavas can be like this king, who has placed a dead serpent around the neck of one engaged in meditation. He has done a shameful deed, and, knowing the inevitability of fate, ensconces himself into a castle placing guards around and is at ease, the king. How shall I bite him, urged by a Brahmin's word as I am. Fool that he is, he does not know that there is no turning away of death. So he places guards and mounting into the uppermost story is happy. If death should be fated, will it turn back for all the crores of means adopted by men? Being of Pandava blood and knowing that death is certain, he clings to life and is not concerned at the possibilities beyond death. In any case the properest thing for the king is to engage in the doing of acts acceptable to God, such as gifts and sacrifices. By deeds of virtue, disease is killed, and life is prolonged. Or if death is not avoided by these means, then if he should perform the rites enjoined for the dying such as baths and gifts then death would open the way to heaven; otherwise it leads to hell. The sin of injuring a Brahmin, and the terrible curse of the Brahmin are both causes of certain death. If the king does not know this himself, is there no Brahmin by his side who would tell him these things?"

People do wrong thoughtlessly but next to not doing wrong at all, it is a blessed thing to repent afterwards. Repentance sometimes comes not so long as all goes well. But when evil days come, then the heart is touched, the mind is undeceived and holy repentance comes and blesses the erring mortal. But one that would not repent even in evil days, his heart is hardened indeed.

The very desire to live is a folly. The manly thing is to be resigned about it. When death is near all the care of man should be about the hereafter. If one has not in life had the goal in one's view, so that holy living has been rather neglected, one ought to try to make up for it by holy dying. The nearness of death ought to turn one's mind to serious things. But unless the heart has been properly disciplined in life, serious thoughts are sure to be put off till it is too late. So it is that

holy dying is as rare as holy living. How miserable, infinitely miserable, is the man who cannot have serious thoughts when the last warning is given!

By what means did Takshaka enter then? He called around him his serpents and transformed them into forest-dwellers. He made them procure fruits and he himself, becoming a worm crept among the fruits. The serpents had orders to go to the king and present him these fruits. They accordingly went and presented themselves before the gate of the castle. The guards respectfully asked them what they wanted. They replied, "We have come from our tapas-forest to see the king, the heroic son of Abhimanyu, the pride of the race, and the one of pleasing aspect. We are come to bless him with our holy spells. Go, you, and tell the king that men of austerities are come. We shall purify him with holy waters and give him these nice fruits and then go. Never were seen guards anywhere in the race of Bharata; nor have we heard of any forest-dweller going away without seeing the king. Let us ascend to where king Parikshit is. We shall strengthen him with our blessings and obtain leave from him and then go." The guards told them that they were sure the king would not see them that day, as he was apprehensive on the score of the Brahman's curse. The next day, they said, they could have their wish. On this the seeming Brahmins asked them at least to convey to the king the fruits they had brought. The guards went and told the king what they wanted. The king told the guards to bring the fruit accordingly and sent word by them to the Brahmins waiting outside, that he was their obedient servant, that they could see him the next day, but that *there was no seeing him that day*. So the fruits reached the king.

The king took the fruits and calling his ministers around him said "Friends, you will eat these fruits with me. I shall eat this one fruit, the gift of Brahmins." So saying, he gave the fruits to his ministers, and himself taking a ripe one, broke it and found in it a tiny worm. It had black eyes and was red. The ministers were astonished. The king said to them "The

Sun is setting to-day. I have no fear from venom. I accept the curse. Let this tiny worm bite me." So saying he put the worm on his neck.

At once the tiny worm became Takshaka terrible like the God of death. He coiled round the king and bit him. The ministers were horrified and cried in agony. They saw the terrible snake and fled in fear. The guards cried. A great uproar arose. Caught in the coils of the snake, and losing all courage, the king spoke not, moved not. There arose a flame of fire from the venom of Takshaka's mouth. It burned the king and killed him. Then Takshaka went away by the sky. The people saw the dreadful snake going away. The king fell like a burned tree. All the people wept. There was horror and grief everywhere.

Then the ministers had the body conveyed to the Gauges and cremated with fire of odorous wood. Gifts of gold, cows food and clothing were made to Brahmins, for the dead king.

They then on an auspicious day installed the young king Janamejaya on the throne. All the people were full of loyalty to the infant king. Janamejaya grew up to be a wise and great king. He learned the horrible manner in which his father had died. He had died in sin. The dutiful son was plunged into sorrow on this account and cast about for means to procure a better condition for his father's departed soul. The sage Vyasa came to him and told him that the hearing of the Devi Bhagavata would accomplish any thing. Janamejaya by this means at last procured a happy abode for Parikshit. He listened to Vyasa's recital of the Purana, which taught of the glories of the great Mother and attained his end.

VIS'ĀKHADATTA'S CHARACTERS.

First we deal with Visākhadatta as a thinker, an evolver of ideas. What knowledge he has of nature, we can best gather from his portraiture of character. We are thus led to study the worth of his conceptions of character. We shall see whether they involve high and noble thoughts.

Visākhadatta's conceptions can claim a high rank of perfection. His characters are so perfect as portraits, that in spite of his inferiority as a poet, they appear so nearly adjusted to truth, so true to human nature, as to be taken for the reality. Most authors of Sanskrit Literature, the great Kālidās certainly excepted, allow themselves to fall into that great error which takes the life out of all works of art, rendering them mere mechanical presentations,—and this is known as conventionalism. Most dramatists have by their side certain exact exquisite moulds formed according to very stringent rules and into these they pour the melted conceptions of their characters in order to give them shape and existence. These then acquire shape, but, the Lord bless us, no existence, save a very crude and fantastic one. Visākhadatta is far from being such a dried-up author. He does not allow literary red-tape to throttle his characters and take the life out of them entirely. His characters are true to life, and can excite our sympathy and our curiosity. They are simply such as would fit into the plot with life-like readiness. It is natural to find in most dramas, an upside down relation between characters and incidents, the latter giving an existence to the characters and allowing their peculiar features to be inferred not from the presentation of characters, but from the incidents. Visākhadatta makes his characters animate the incidents in the play. Their very manner of speech reveals their vital force and peculiarities.

For instance, the lofty and sweeping personality of Chānākya, the very animating soul of the play, whose mighty

influence is felt at every step the play makes in its onward progress towards the goal, who dashes through difficulties with the ease and the impetuosity of a soul brimming with potent life, who is besides all wise, is blinded by no prejudice even in hatred, who is in short a great man all round—such an all-in-all man no Shakespeare ever conceived. What could the reader do but allow himself to be completely mesmerised by the great personality as birds are by the glistening cobra's eyes. What wonder if all tremble in his presence, and even in his absence miles away from him his servants cannot shake off for a moment their strongly rivetted fidelity to the demigod. And yet this lofty potency, with a rare but truly admirable want of prejudice, falls into the most rapturous admiration of his deadly foe. His deep-felt admiration of Rākshasa is the very spring that is at the bottom of his superhuman labours of policy. And when he witnessed the truly heroic self-sacrifice of the low caste Chandanadasa, "Who but Sibi could have done this" said Chanakya, and yet this lover of greatness sent him to jail. But there is no inconsistency here. For duty was not to be forsaken, and he could very easily reconcile his admiration for Chandanadasa, with the course duly prescribed. Suffering to that great heart he knew, was nothing and he meant to use that suffering for a noble purpose. Besides he felt a secret satisfaction in putting his heroism to the test. And to crown all, he was the greatest of sages untainted in the midst of all his intrigues by lust of the good things of the world so profusely heaped around him in his days of omnipotence, who worked not for selfish ends, but to reward the good and punish the wicked, who, when his life's work should have been accomplished, longed for release from the trammels of office, content to retire to the woods saying—

"Well, my vow fulfilled, I shall tie up my hair" This is an ideal to which Shakespeare has no parallel. His Coriolanus would shrink to the dust before such a stupendous conception.

We have an ideal of a different sort in Rakshasa. We saw in Chanakya what impetuous intellectual greatness can do. We see in Rakshasa the type of Indian loyalty. His

unshaken devotion to the memory of his lost royal patrons has a peer only in that exquisite portrait of the western observer, namely Shakespeare's right honourable Kent the faithful servant of King Lear. The Nandas dethroned, aye dead, were as loyally served by Rakshasa, as Lear forsaken, mad, was by Kent.

"With untiring devotion to the Nandas dead and gone, he bears the burden of avenging them, the foremost of the living examples of the principle of loyalty to one's lord." But see how consistently the Sanskrit dramatist works out his ideal. Sorrow for his lost patrons so completely overwhelms him, almost unhinging his intellect, depriving him of his quickness of action, that we clearly infer how deep the passion works in his heart.

"Cruel Fate has snatched away the Nandas, famous for the valour and the policy that quieted their foes. And I sleepless with thinking, seem hence to be trying to paint on the blank air." The same unbounded loyalty was seen in his relations to his friends. They might be lowcastes or even his own servants, but that was no barrier to his love. Think how he behaved towards Siddharthaka and Chandanadasa, and you shall find how absolutely he effaced self. To sum him up, he was living Duty.

The author is quite as perfect with the minor characters. Chandragupta appears to be shrewd and self contained, yea modest and faithful to his benefactor, and acts his part quite consistently. Malayaketu, on the contrary, is full of childish interference into things he knows naught about; vain of his स्वयत्तिसिद्धित्वम् (self-maintained state) and with the weakness common to meagre minds, trusts to the nearest adviser. The inferior characters show a blind obedience, the result of a high sense of duty. Thus Visakhadatta's conceptions are founded on the vital principles of Ethics, and we can sum them up in one word, the principle of Duty.

‘NEWS AND NOTES.’

Rare Manuscripts.—In the course of his recent journey to Nepaul in search of Sanskrit Manuscripts and inscriptions for the University of Cambridge, Mr. Cecil Bendall made some discoveries of early manuscripts of great interest and value in relation to the literary history of India. For instance the extant Puranas have been pronounced by most critical scholars to be quite modern compilations, the oldest of them not earlier than the 9th Century A. D. and in this connection it is of great importance that a manuscript of a considerable portion of the Skanda Purana, written not later than the 9th Century A. D. has come to light in Nepaul and has been acquired for the collection of the Asiatic Society of Bengal. Mr. Bendall was able to spend many days in the examination of the Maharaja's splendid collection of manuscripts and he came across two old copies of the poems of Vidyapati, whose works have hitherto been chiefly known from poor modernised editions of no account for the linguistic student. The new manuscript will probably prove of great value for settling the difficult problem as to what the language used by Vidyapati actually was. Mr. Bendall also discovered about 15 new inscriptions, most of which are of considerable antiquity and importance for the history of Ancient Nepaul.

THE NEXT ORIENTAL CONGRESS— It is said that the Bengal delegate to the next Oriental Congress to be held in Rome will be Mr. Brogendra Nath Seal M. A. Principal of the Victoria College Cuch Behar. The Maharaja of Cuch Behar has signified his willingness to pay the expenses for Principal Seal's voyage to Rome. Mr. Seal is known to be a man of vast learning. He has made a special study of Metaphysics and Theology and the paper he proposes to read before the congress will deal with the Metaphysics of the Hindus and the evolution of religion in India—subjects on which Mr. Seal is expected to throw new light.

2. Dr. Bourges once the Superintendent of the Archeological Survey in India goes to the International Oriental Congress as the delegate of the Edinburgh University.

THE INFLUENCE OF THE EAST OVER THE WEST.*

The subject I have been asked to speak about is "The influence of the East over the West," in other words, the influence of Asia on Europe. What does Europe owe to Asia? rather a wide question which I am not competent to handle in all its bearings. I will, however, place at your disposal a few thoughts that have occurred to me on the subject. I have been, of late, hard pressed for time and when the secretary of the Literary Association told me that my students had so much set their heart on a lecture from me I could not find it in my mind to send him away with a blank refusal. So here I am in response to the call of the Association. Dry bread is better than no bread, they say and let me hope that your persuasion is a dry lecture is better than none.

Till of late, it was an article of faith with all Christians that this earth of ours was only between 5 and 6 thousand years old. This was the chronological creed of the Jews and came to the Christians of Europe along with many of the traditions of the old Testament. When in the last century science first opened the eyes of thinking men to the absurdity of this doctrine and one or two bold men raised their voice against this absurd belief, great was the consternation in the Christian world. Devout Christians crossed themselves and thought the times were getting out of joint and the Doomsday was not far off, for, behold, unbelievers had risen in the land to question the word of God. So it has ever been in the history of the world. Truths, though they never die, get encrusted with figments in course of time and the whole passes for gospel with the man in the street and when an enquiring mind tries to scrape off a bit of the crust and to bring the truth to the light, the man in the street thinks the foundations of the world are crumbling and forthwith raises a storm and proceeds to appease the wrath of the offended gods with an offering of *Auto Defai*. Truth, nevertheless conquers in the long run.

* A lecture delivered before the Students' Association, Pudukotta.

The Asiatic Society was founded by Sir William Jones about the beginning of the last century. The object of the society was to cultivate and spread a knowledge of the languages and literatures of Asia in general and India in particular. Glory to his name; for India owes a deep debt of gratitude to him. Nor is Europe less indebted. It required a poetic and cultured mind like his to start and give life to a literary movement like the Asiatic society, to gather round him a band of intellectual and energetic workers, set their hearts aglow with the fire of enthusiasm which filled his own mind and to secure for the literature of the East a fair hearing before the tribunal of western thought.

Though we must feel grateful to these pioneers in the field of oriental studies for the impetus that they gave to the study of Sanskrit and things Asiatic in the west, they laboured under an erroneous impression which has, to some extent, detracted from the value of their work and results. The Rabbinical chronology which was, at their time, an accepted creed with them as with all Europe exercised a paramount influence on their minds and made them look askance at all questions relating to Indian antiquity. But as I remarked at the outset, truth must conquer in the end and, after more than a century the claims to antiquity of Indian literature and Indian culture are being discussed and in some cases entertained with the dispassionateness of the true scholar.

The decipherment of the cuneiform inscriptions of Chaldea and Assyria has brought about a startling revolution in the conceptions of Ancient history. It is now seen from these inscriptions that about 5000 years ago, the land between the Tigris and the Euphrates had developed a by no means despicable civilisation of its own. The town of Ur (Mugheir as it is now known), the ruins of which are now 150 miles from the sea, was then a maritime city, with harbour and shipdocks. The waters of the gulf reached then much further inland. At that time the distance between the mouths of the two rivers was much shorter. Ur was, then, near the mouth of the Euphrates. It was at that time a commercial and maritime city. It

was the resort not only of all the different races which dwelt in the land itself but also of foreign traders. It was a great religious centre, a seat of active intellectual life and of a powerful priesthood. In one of the libraries unearthed from the ruins of the ancient city, was found a book on Geography, wherein among the imports from other countries is mentioned the cloth of India known by the name of Sindhu, the river on whose banks it was woven. Now let us examine the historic importance of this one discovery. This establishes conclusively that about 3000 B. C. there was a great and flourishing kingdom in "the land between the rivers" as Chaldea was called, that the people thereof traded with other countries by means of ships, that on the banks of the Sindhu the Aryans had long been established and had worked out a civilisation and a progress in arts and industries that attracted foreign ships to their marts and supplied foreign emporiums with the product of their skill.

All this, perhaps, you may suppose, has nothing to do with our subject. It is not so however; It is the traditions of Assyria that spread in course of time to Asia Minor and there paved the way for the Mosaic Dispensation, of which Christianity was the historic development and fulfilment. If among the efficient agencies of western progress, Christianity has been one of the most active, if Christianity that had its origin in Syria, among the Jews, a Semitic race of Asia, has, both by its doctrines and its organisation, shaped the destinies of Europe and guided its social and intellectual advance, if Europeans who hold up their heads proudly on account of their political and intellectual pre-eminence derive their spiritual sustenance from the teachings of Christ, if European culture is nurtured on the wisdom of Christ, then, Asia whose glories had become matter for history when European civilisation was dawning may stand up and say to Europe "I gave you your people, I gave you your tradition; I gave you spiritual life; I gave you Christ."

Where did Christ derive his spiritual lessons from? He is said to have been baptised by John the Baptist. At that time

the Essenes, whose doctrines were spread in Palestine and exercising a great influence on the teachers of the land went about and preached those doctrines which found their culminating expression in the teachings of Christ. And the Essenes, there are now reasons to conjecture, derived their wisdom from the Buddhists who had by this time established itinerant missions for the propagation of their gospel and whose missionaries wandered over a great part of Asia spreading and establishing the lessons of the Enlightened one. Historic inquiry has shown that Buddhism is not an upsetting of the older faith that prevailed in India but an evolution of it in a particular direction. It is therefore no strange coincidence that meets us in the Dispensation of Christ and that of Sri Krishna. The parallelisms of thought that are so conspicuous in the teachings of Christ and the gospel of Sri Krishna can thus be reasonably accounted for. A German professor was so struck by the community of ideas between the New Testament and the Bhagavat Gita that forthwith he started the theory that the Gita was borrowed from the Christian gospels and supported it with much plausible argument and the late distinguished Orientalist Professor Weber lent the weight of his name to the theory though he did not go so far as to admit the contention proved. The coincidences in the two teachings are indeed striking and I have been long of opinion that the spirit of Christian faith cannot be properly grasped except in the light of Indian wisdom. However this may be there is no doubt that the light of Christ which has so greatly moulded the intellectual, ethical and social life of Europe is distinctly Asiatic in its genesis and the most valuable treasure in the possession of Europe is a gift by Asia.

If Europe owes its arts and philosophy to Greece, its political institutions to Rome and its sturdy, fighting virtues to its climatic and geographic conditions, it owes its spiritual and religious life to the teaching of an Asiatic, who was born and bred up in Asiatic traditions and who, there are now reasons to believe, derived his inspiration from itinerant teachers of

India. If this indebtedness of Europe to India should be regarded as problematic and fanciful and at best indirect, there are other directions in which the influence of India has been exerted on Europe beyond all manner of reasonable doubt.

The question of the influence of the East over the West is this almost reduced to the question of India *versus* the West. It is not mere sentiment and a false conception of patriotism that have prompted this remark. Here is, in corroboration of my statement, what the late lamented Professor Max Muller says.

“If I were to look over the whole world to find out the country most richly endowed with all the wealth, power and beauty that nature can bestow,—in some parts a very paradise on earth—I should point to India. If I were asked under what sky the human mind has most fully developed some of its choicest gifts, has most deeply pondered on the greatest problems of life and has found solutions of some of them, which well deserve the attention even of those who have studied Plato and Kant, I should point to India. And if I were to ask myself from what literature we, here in Europe, we who have been nurtured almost exclusively on the thoughts of Greeks and Romans and of one Semitic race, the Jewish, may draw that corrective which is most wanted in order to make our inner life more perfect, more comprehensive, more universal, in fact more truly human, a life not for this life only but a transfigured and eternal life, again I should point to India.”

I will now briefly run over the several departments of knowledge, which, in Europe, owe their initiative to Indian influence and their intensified vitality to Indian impulse.

The earliest European country that had any historic relation with India was Greece. In 227 B. C. Alexander passed over the Hindukush, took the town of Pushkalavati, crossed the Indus, came to Takshasila, where the Greeks for the first time saw Brahman Yogins or the wise men of the Indians as they called them and were astonished at their asceticism and strange doctrines. Then on the banks of the Jhelum was

fought the great historic battle in which Alexander, after a severe struggle, defeated the king of the Pauravas. He, then, continued his march as far as the Satlej; but his followers, intimidated by the accounts they heard of the great power of the king of the Prachyas in the East, refused to go further and Alexander after appointing satraps over the Punjab and Sindh returned homewards.

Then Selucus, one of Alexander's followers who had founded a kingdom in Media and Persia, tried to vanquish Chandragupta, ruler of Magadha but feeling himself unable to achieve his object gave his daughter in marriage to Chandragupta and sent a Greek named Megasthenes to reside at his Court at Pataliputra. This ambassador lived in Chandra's Court from 211 B. C. to 202 B. C. and wrote a work called *Ta Indika*. Only fragments of this work now remain and are found preserved as extracts in later Greek Writers. About 200 B. C., Graeco-Bactrian kings conquered and ruled a portion of Western India for a time and the last vestige of Greek domination in India disappeared about 20 B. C.

This contact must have naturally led to mutual influences in various branches of literature. Orientalists, with a leaning to Greek literature, born of early training and associations naturally supposed that Greece was the lender and India the borrower. Professor Weber believed that the representations of Greek plays which must have taken place at the courts of Greek princes in Bactria and the Punjab must have suggested the idea of the drama to Indians and based his theory on the fact that the curtain of the Indian stage is called *Yavanika* which he interpreted to mean "Pertaining to Greece." This theory may be plausible enough; but there are two objections (1) There is no internal connection between the Indian and the Greek drama, as Professor Weber himself admits. (2) it is uncertain whether the Greek theatre had a curtain at all! On the other hand so profound was the impression which *Sakuntala* produced on Goethe (as shown by the well-known epigram he wrote about it) that he modelled the prologue of his *Faust* on

that of *Sakuntala* and even thought of adapting the play for the Weimar stage.

The fables of fairy tales which have for centuries delighted and instructed the children of Europe immigrated from India. They were known as the fables of *Pilpay*—a corruption of the word *Vidyapati* and by a series of translation from Pehlvi, to Arabic, thence into Greek, Latin and the several languages of Europe. About this time also, the most intellectual game the world has known migrated from India to Europe. Introduced into Persia about the 6th century, it was learnt by the Arabs who took it to Europe. It is the Arabs again, that learning Arithmetic and Algebra from the Indians introduced them to the nations of the west. As Professor Macdonnel says "In science the debt of Europe to India has been considerable. There is in the first place, the great fact that the Indians invented the numerical figures used all over the world. The influence which the decimal system of reckoning dependent on those figures has had, not only on mathematics but on the progress of civilisation in general can hardly be over estimated" The Arabs, again, owed a great deal of their medical learning to the Indians. For the Kalifs of Bagdad, about 700 AD, caused several medical works, notably those of Charaka and Susruta, to be translated into Arabic and Arabic medicine in its turn became the chief authority, down to the 17th century, of European physicians. In philosophy also we find many points in common between the Indian systems and the early Greek schools and the Greek traditions that Pythagoras Thales, Empedocles, Anaxagoras and Democritus undertook journeys to oriental countries to study philosophy, the transmigration theory standing in isolation in Greek thought, the theory of the 5 elements and the mystical speculation of the Pythagorean school lend support to the view that India taught and Greece learned philosophy.

The ancient Indians had only an empirical knowledge of Astronomy and learnt much that was valuable from the Greeks, and afterwards independently advanced astronomical science

further than the Greeks themselves. The Arabs carried these additions and improvements to Europe and India discharged the debt with interest.

In these various directions has the learning of India influenced the learning of Europe. A few western scholars have tried to trace several branches of Indian studies to a Greek source. But as I remarked at the outset truth will prevail ultimately and the indebtedness of Europe to India is coming to be recognised by all broad-minded scholars. The Indians themselves have ever been ready to acknowledge merit and indebtedness where they are due. One of our old sages for instance, referring to the astronomical knowledge of the Greeks, says.

म्लेच्छाहि यवनास्तेषु संयक् शास्त्रमिदं स्थितम् ।
ऋषिवत्तेपि पुन्यन्ते किं पुनः दैवविद्विजः

The Yavanas (Greeks) are barbarians; Among them this science is well understood; even they are honored as sages; why then, the voice born should be respected like the gods.

We have however little cause for boast, that India has been the cradle of several arts and sciences. They were born here, but once out of leading strings they strayed to foreign lands where they found a comfortable home and have grown, amid congenial environments, to a vigorous manhood and we, grown intellectually weak and puny through centuries of darkness and subjugation are afraid to claim kindred with our returned Kith!

It is hardly necessary for me to state what an extensive mental vista was opened up in Europe by what has been called the discovery of Sanskrit at the close of the 18th century; how this same discovery has profoundly modified the conceptions of Europe regarding the affinity of races and languages, how the discovery has led to the rise and growth of the new sciences of Philology, Ethnology and comparative Mythology, how by enabling scholars to trace back the history of man it has explored new fields and added fresh regions to the historical consciousness of Europe and how it has persuaded the proud European to shake hands with the dusky Indian as a long-lost and recovered brother. (to be continued).

THE INFLUENCE OF THE EAST OVER THE WEST. (Continued).

But the most valuable result of this union between the East and the West is yet to come. The century that has now passed away generally passed for a century of triumphs. I believe otherwise. Its promise has been greater than its performance. It opened with visions of liberty and progress—visions of thought emancipated from the thralldom of tradition. But flushed with the successes of steam and electricity, with the triumphs of arts and commerce it grew self-sufficient and stiff-necked; science, in the exuberance of youth and with the audacity of inexperience, laughed gray-haired Faith to scorn, creeds, philosophies, conduct, habits—everything became an open question. Old beliefs slipped away and in place of the old earnestness came a lip-wise flippancy and a comfortable conviction that Futurity, and “all that lot” are mere humbug.

A more dangerous attitude the mind of man cannot be in. It is what Frederic Harrison has called “the dry rot of the intellect, of the heart, even of the character. It eats into everything, our religious ideas, our moral conduct, our sense of justice, our politics and even our daily manners and customs.”

But all the same, it is a necessary stage in the growth of the human mind and must be passed through, like the measles; this stage has been safely got through and the present century has come with indications of a rejuvenated and firmer faith. One of the greatest apostles of materialism, Professor Metchnikoff, can thus write “As things are, it is not wonderful that many people decline to educate their children in an exclusively scientific spirit, which is destructive to faith, as they cannot substitute for faith something equally consoling.” He preaches a new ideal of life, which demands not complication, as does the System of Herbert Spencer, but simplification and the abandonment of modern cuisine and going back to the simple dishes of our ancestors and simplifying of the many sides of modern civilised life, as the road to true progress. Shades of epicure! can this be materialism?

Again the greatest scientists of the day are emphatic in their cry for "more faith and more light;" and strangely enough, their discoveries and researches are giving a new life to beliefs which were regarded as antidiluvian and were ashamed to show their head in cultured circles. The material universe, under the investigations of Sir Oliver Lodge, appears as a system of organised lightening; matter has been resolved into electricity and atoms analysed into minuter electrons. The automaton hypothesis is giving way before the evidence in favour of intelligent action and "naturalists are tending towards the idea that there is some form of intelligence resident in all organic forms, not only in those of the animals but also in the lovelier plants." And that every positive positivist, Frederick Harrison can indulge in a vedantic ecstasy like the one following.

He describes how he dreamed, and, having shuffled off his body, he passed into the Infinite, where, in his dream, he seemed to revel in the tornadoes of astral volcanoes, and to find rest in icy regions where the very ether had frozen into a liquid.

"One seemed? who seemed? who felt? who saw? who passed? What, or who, was I? Individuality, personality, subjectivity, had slipped off as easily as the dried husk they were now laying out for burial. How childish, how brutish, how selfish did it seem now to conceive of any 'me!' There was an end of ME, with its outlook of blind kitten or wriggling earth worm. Should it be rather we—was I a gas, a force, an Emanation? should it be rather they—was I an indefinite unit of a limitless power extended in space, and contemporaneous with all Time? The pettiness, the feebleness, the squalor of the sense of being ME was too evident. A more glorious We took the place of Me and We in turn became They; and They in a flash became All.

"What a miserable insect should I have been in this immeasurable Universe, if, by a miracle hardly conceivable of Omnipotence, the individual Me had survived! Personality was all very well in the muddy speck men call Earth, dust to

dust, ashes to ashes. But in the blaze of an Infinite Universe scintillating in its every atom with unquenchable light, throbbing not with momentary sensations, but with ideas, ideas intercommunicable from one point in the boundless All to every other point, without need of language, and without effort, act, or delay to drag up into this immensity the soiled rags of 'human personality' it would be better to be the parasite of the *anopheles* Gnat, spreading death and disease in its passion for blood. When the entire Universe is continuously and eternally apparent as a whole; when all its infinite and interminable ideas are simultaneously cognisable throughout its limitless field; when motion is extinct, by reason that everything is everywhere, and sound is swallowed up in one endless circumambient Harmony, then, assuredly, there is no place left for Sight, Hearing, Speech, or Thought. The wretched make-shifts of human sensation are as meaningless and sterile as the eyes of a mole. In this new world the craving for Personality is seen to be a sordid lust of the flesh.

The transition from the dusty, cribbed, and fetid prison of the Body to the radiant immensity of the universe, wherein all the uses of bodily sense, and all the notions of terrestrial mind are meaningless and void, was a change so sudden and tremendous that it could not become familiar at first. Remnants of ideas and instincts belonging to the old world of sense still lingered in the new world of transcendence. On earth one had played with conundrums of a geometry of four dimensions. The new world presented dimensions at once infinite in numbers at once infinite and infinitesimal in quantity; rather it had no dimensions at all; for every thing was every thing else; and also was nothing. And so too, in the world numeration was infinite all numbers were at once infinity and zero. Two plus two now added up X millions raised to the *n*th power, and instantaneously flashed back into *minus* 0. Had shame been possible in the world of the Absolute, it would have been fit to mark this absurd attempt to count, this survival of gross materialism from the world of Relation and Matter.

The dress of consciousness, of some flickering sensation of an individual Me, would now and then break out, like a forgotten weed in a well-tended garden. I tried to think of myself as Me.....Such petty egoisms belong only to a world of limitations, of parts, of relations, of organisms. They drop off like dead leaves in winter in a world of infinities, of absolutes, a world which knows neither structures, nor parts, nor limits, nor substances, nor organs. "Once, whilst the sound of human voices had hardly faded from my memory I essayed to communicate some vague idea to the world around me. The stupidity of such a wish, its wild absurdity and gross animism, was beamed forth in the myriad flashes of a circumambient Lightning. Millions after millions of electric welkins pulsed across the Heaven, amidst the joyous peal of infinite Thunder claps. They had recognised my wish before it had been expressed: nay, before it had been formed. They were Me; I was They; We were It. The all now absorbed the Many, it had engulfed all individual entities, so that personality had ceased to have existence or meaning."

In this ushering back of a rejuvenated and strengthened faith in a spiritual world and a transcendentalistic frame of mind, this ideal preached by the ancient sages of India like Janaka and Yagnavalkya, the wisdom of ancient India will lend a sure and helping hand and will cooperate with the science of the west in the building up of an exalted spirituality which will result in a bliss that passeth all understanding.

Kingdoms have come and gone. Empires have risen, flourished for a time and vanished out of existence. The glories of Assyria, Greece and Rome, have become memories of the distant part; but India alone is not dead though long subjected to a magic sleep in which all consciousness of a true significance of life and the destiny of man was for a time obscured; it is rising under the touch of the wand of western thought and is unfolding; for the enraptured vision of the thinking man, a dazzling glory of divine wisdom that augurs well for the approach of the coming kingdom of god.

ON THE EXISTENCE OF GOD. (PART I.)

The question of the existence of God has exercised the minds of thinking men ever since man began to speculate and will, I fear, continue to exercise their minds as long as man is what he is at present. "God" denotes something that transcends all phenomena; but none of the faculties recognised by modern psychology has the power to cognise anything, if there be any such thing, that is ultra-phenomenal. Therefore all speculations regarding the existence of God have ever been guesses, approximations, not certainties, convincing certainly to the authors thereof but rejected by the sceptically minded as mere gropings in the dark. The history of philosophy teaches us this,—if it can teach nothing else—that God, if one exists, cannot be cognised by the limited faculties of man; that the greatest thinkers of the world have beaten vainly at the gate of the metaphysical and have had to return baffled; that the attitude of the ideal thinker and man of science is one of Agnosticism—that happy world of Huxley,—a mental frame of know-nothingness, as far apart from the stand point of the atheist who says there is no God as from that of the theist who professes to know the mind of God.

Nevertheless it is well to take a brief survey of the various ways in which the problem has been taken up and handled and the logical value of the results arrived at or professed to have been arrived at. There is first what has been called the *ontological* argument, expounded by St. Anselm and re-stated by Descartes in later days and in phraseology more modern. This school of thought starts from the undisputed fact that in the minds of all nations, of all ages as far back as we can learn there has been and is the notion of a most perfect Being. It is argued that there is nothing in the objective world that can

produce the conception of the Infinite, Unconditioned Absolute; that an idea has no *raison d'être* without a corresponding reality; that our knowing power should have some definite relation to the thing known; that our intellectual receptacle being a narrow cell, so to speak, there is no possible means of the notion of the Infinite getting into the arena of our mental vision unless we can presume the existence of some entity which can produce in our minds a copy of the reality though on an infinitely reduced scale, a minute image, a faint symbol, 'an adaptation to the poverty of human capacity.' For without actual existence of a perfect being, the idea of it will fall far short of perfection.

This stand-point has been vigorously assailed by materialists, like Ludvig Feuerbach, who have tried to trace the genesis of the conception to man's own nature. They assert that God is but the "magnified image of man reflected back upon space by the mirror of human self-consciousness;" that, as pilgrims to the Brocken often see, during the sun-rise in autumn, shadows of their own figures enormously dilated, confronting them from a great distance, bowing as they bow, kneeling as they kneel, and finally disappearing as the sun rises higher in the sky, even so, man has from the infancy of his being, projected his own reason, moral law and love, outside himself and aided by the vivacity of his own imagination magnified them into an enormous spiritual Brocken shadow of God; and the peace that passeth all understanding, that is born of prayer, the balm that is poured on the troubled heart when it communes with God is ascribed to the "delusive self-confidence of human feeling, which, when most excited, is so conscious of its own sacredness that it believes no obstacles to be worthy eventually to obstruct its wishes and feels itself certain to triumph in the end over the merely physical limitations against which for the present it may be struggling in vain."

There is no meeting successfully arguments of this kind. It is to satisfactorily account for the origin of such ideas as

Infinity, causality, in the mind of man that the study of psychology has been cultivated and strenuously pursued; and so long as psychologists are divided in their views, one school maintaining that these ideas are *a priori* and cannot be satisfactorily accounted for except on the assumption that these ideas have been introduced into the mind by an Agency that is ultra-mundane and the other school, holding that these ideas can be effectively traced to experience, it is not possible to establish the existence of God on arguments based on the strength of the conception of the infinite.

Another line of argument has been taken up by thinkers like Aristotle, and Aquinas. This has been known as the *cosmological* argument which posits a God as the final cause of the visible universe around us. This is one of the stock arguments employed by all in favour of the existence of God. It is an extension of the law of causality from the known to the unknown; applying the principle of causality beyond the last of the finite causes you arrive at the infinite as the final cause of all.

This argument has also been torn to tatters by opposite school. Herbert Spencer has shown so ably and in his inimitable way how the theory of creation in all its aspects becomes untenable in the ultimate analysis. There is a law of parsimony in Logic, which lays down the undesirability of making assumptions which really serve no useful purpose. There are limits to human explanations and where a thing has simply to be taken for granted and the final limit to explanation has been reached, it is well to stop there and confess the impotency of human reason instead of going a step further and advancing a gratuitous assumption and then having to make the same humiliating confession.

There is thirdly, the *teleological* argument, the details of which have been so elaborately set fourth by Paley in his "natural Theology" It is generally known as the argument from design. You see order and arrangement everywhere in the visible universe around you, a predetermined plan, an

increasing purpose, a delicate adjustment of means to end, so wonderful in its prescience, so adorable in its beneficent wisdom that each purpose, each motive in the manifold and complex arrangements of the universe is unfolded to the view of science only as she patiently threads her way through the labyrinths of nature; the theory of evolution has only added force to this argument and has helped to strengthen the belief that instead of being a fortuitous concourse of atoms combining by blind chance and producing the Kaleidoscope of a universe, the world about us is the result of an all-wise, all-benevolent Providence.

But even this is only a hypothesis. There is just the possibility of all being a chance. It may, further, be contended as was done by John Stuart Mill, though much of its force has been lost in the light of Darwin's newer view of the world, which was not fully before the world at the time Mill wrote his early essays on religion, it may be further contended that there is no justification for basing a religious creed on a consideration of natural processes; for nature exhibits specimens of reckless violence and brutality and it is human activity and foresight that have limited, controlled and overpowered the blind and senseless havoc of natural forces. "To argue from the signs and evidences of the natural world to its creator is to ascribe what is immeasurably below man to that which is, in the language of religious fervour asserted to be infinitely above man." But as I have hinted above the view of man's power to transform the course of nature for his own good has been greatly modified by the investigations of Darwin and Spencer who have shown that man, far from controlling nature is himself a part of it and is swept along the current of natural forces. I must also add in justification to Mill that in his last essay on Theism he appears to reconsider the position he had taken up earlier and advances some considerations which render the ideas of God and immortality, not indeed certainties to be intellectually accepted but hypothesis of some little probability, which may be defended on even scientific grounds.

We shall see later on that Indian philosophy recognises this stand point to a certain extent.

Kant, one of the greatest thinkers of modern days, exposed the weakness of all the three methods sketched above and took his stand, in his "Critique of Practical Reason," on what may be termed the *moral* argument. He argues that God is a postulate of our moral nature and that the moral law within us implies a law given without us; that the struggling nature of man is intensely conscious of the infinite character of duty and sin; that conscience is keenly alive to the absolutely boundless significance of every moral choice; that no considerations whether of utility or aught else can give to duty the stamp of inviolability which duty or virtue unmistakably bears and that only the ideas of God and immortality can give any adequate expression to the infinite distinction between right and wrong.

This view, set forth with all the critical acumen and brilliant expository method of Kant, may be regarded only as the amplification of the popular thesis that conscience is the voice of God in the heart of man. The *aposteriori* school represented by James Mill and Bain would offer to trace the growth of conscience to the original elements of the human mind in accordance with the Psychological laws of Association. They would even admit that considerations of right and wrong differ from all others in their imperativeness but this imperative character is capable of psychological analysis and explanation.

We thus see that none of the four methods that have been employed in the west has been unexceptionable; that though the several lines of thought have by their cumulative effect helped to secure a certain amount of legitimacy to the hypothesis that postulates the existence of God, they have failed to establish the doctrine beyond all doubt. Let us now see how the problem has been approached in ancient India and with what results.

The author of the Vedānta Sūtras having first laid down the desirability of an enquiry into the nature of Brahman or God proceeds in the next *adhikarana* to define Brahman thus: **जन्मादि अस्य यतः** "Brahman is that from which the origin &c. of this universe proceeds." This sūtra is thus explained by Śrī Sānkarā :—

**अस्य जगतः नामरूपाभ्यां व्याकृतस्य अनेककर्तृभोक्तृसंयुक्तस्य प्रतिनि-
यतदेशकालनिमित्तक्रियापलाश्रयस्य मनसाऽपि अचिन्त्यरचनारूपस्य
जन्मस्थितिभंगयतः सर्वज्ञात् सर्वशक्तेः कारणात् भवति तत् ब्रह्म ॥**

which may be explanatorily paraphrased thus :—This world is diversified by a multiplicity of names and forms; all phenomenon being in the ultimate essence *one*, but appearing as many, with diverse names and forms, only because the essential unity underlying the apparent diversity is not properly grasped; we see that actions have their rewards and these rewards are regulated by considerations of time, place and causality. All here act and reap the fruit of their actions; the delicate and far seeing design which the world exhibits is so exquisite that the mind of man cannot adequately even conceive its depth; from these we learn that the designer and author of the *Prapancha* must be all-wise and all-powerful; and that this *Prapancha* lives and moves and has its being and dissolution in Him. This is Brahman.

So far everything appears to be based on pure reasoning; it seems to be only the argument from design and the cosmological argument of a final cause, the argument from the unity underlying all multiplicity and the argument from the law of Karma. The last two arguments have not yet been employed by western thinkers, though Shelley with the intuition of an inspired poet has struck the chord of "one in the many" in the following beautiful lines from *Adonais*:—

The one remains; the many change and pass
Heaven's light for ever shines; earth's shadows fly
Life like a dome of many coloured glass
Stains the white radiance of eternity.

The arguments from the essential unity of all names and forms and from the law of Karma, which for want of time, I have here to pass over with a bare reference, will be found set forth in all treatises on Vedāntic philosophy and must be more or less familiar to all Indians. They do not indeed establish the existence of God mathematically but they lend a very great degree of probability to the hypothesis that seeks to explain the phenomenal world on the basis of an omniscient and omnipotent entity.

But the Sūtras do not rely on argument; for in the next *adhikarana* is answered the question that is raised in the previous. Thus :—“you have said that Brahman is that from which the origin etc., of the universe proceed. How do you establish this? How do you know that the origin etc. of this world is from God? You seemed from the manner in which you defined Brahman to infer his existence from the world about you. Is that so?”

To the question thus raised the third *adhikarana* replies as follows. **“शास्त्रयोनित्वात् ।**

This *Sūtra* is capable of a twofold interpretation and Sānkarā while giving both appears to prefer the second meaning. I give the translation of the passage.

“Or else we may interpret the *Sūtra* to mean that scripture consisting of the Rig Veda etc., is the means of right knowledge through which we can understand the nature of Brahman; so that the sense would be; through scripture alone as a means of knowledge Brahman is known to be the cause of the origin etc., of the world. In the preceding *Sūtra*, room was left for suspicion that the origin etc., of the world were adduced merely as determining an inference independent of scripture. To obviate this suspicion the *Sūtra* under discussion has been propounded.

We know that Brahman is the source of the universe from passages in the scripture like the following in the *Taittiriya*

Upanishad : यतोवा इमानि भूतानि जायन्ते येन जातानि जीवन्ति यत्-
प्रयन्ति अभिसन्निशीन्ति तत् विजिज्ञासस्व तत् ब्रह्म ॥

As Sankara puts it, the comprehension of Brahman is effected only by the ascertainment of the meaning of scripture-texts, not either by inference or by other means of right knowledge. While however the passages of the scripture primarily declare the nature of Brahman etc., inference also being an instrument of knowledge in so far as it does not contradict the Vedanta-texts, is not to be rejected, because it helps as a means of confirming the truth learnt at first from the scripture.

This is the Indian method. First believe; accept the revelation with unquestioning faith; ascertain the sense of what is found in the revelation, if need be, with the help of ratiocination and other means of right knowledge; and persevere in certain prescribed modes of conduct: then, then, you will intuitively realise the truths which, at the outset, you had to take only on trust. There is no other way by which you will know God.

This part of the subject deserves separate handling and so I shall merely say here that the neophyte starting on his enquiry with implicit faith proceeds on and on in the onward search after truth, transcends the several *adhyasas* or false identifications of his self with the body, then with the senses, then with the mental states, learns to distinguish himself as something apart from the fleeting phantoms of the restless mind and at last realises his self as the one that underlies the many; and in the course of his practice he develops faculties which were, till of late, undreamt of in the western world of science and soon finds that instead of his seeking God, God has sought him and he will be able to exclaim in ecstatic rapture. "Thou hast beset me behind and before and laid Thy hand upon me. Whither shall I go then from Thy Spirit or whither shall I go then from Thy presence? For Thou art all; Thou art everywhere."

ON THE NECESSITY OF RELIGION.*

Man seeks happiness and repels misery, for the former harmonises with his body, senses and mind, and the latter is dissonant to them. Hence he is impelled to seek the possession of women, money and other things. But his fellowmen too are engaged in the same quest. Each wants to appropriate the objects of enjoyment to himself, and regards as his enemies those that from the same motive want to curtail his so-called rights. Hence comes the notion of "I", as opposed to "you", and "he", and of "my right", "my property", &c. In this way conflicts arise and each wants to extend the sphere of his own principality of "I" and views with jealousy every other, so far as he happens to be a rival in the quest of happiness. This is due to the idea, instinctively adopted by man, in his brute stage of life, that happiness consists in the tickling of the senses. Discord is the natural result. Each man becomes as a mirror to all the others and reflects back to them the injuries and hatreds that are directed towards him by others. Nature becomes a veritable battle-ground of warring entities. Meanwhile happiness is not found.

Man proceeds to oppose and thwart his neighbour man in the hope of putting an end to competition and to secure a monopoly of happiness for himself. But the possibilities of Nature are infinite and so man realises, first in the physical world, in one department after another, and then in the world

* The above is an attempt to reproduce, without any further aid than mere memory, a lecture on the necessity of Religion by Svami Ramakrishnananda of the Sri Ramakrishna mission, delivered at Pudukkottai on the 24th April 1905. Short notes of his other lectures at the same place on succeeding days were taken, and we hope to be able to reproduce his thoughts, expressed in those lectures, as near as can be, in the pages of this Journal, little by little.

of feelings, gradually, that he cannot produce the harmony he desires by means of enmity, but only by means of amity, not by trenching upon the liberty of others, but by trenching on his own liberty. He learns to curtail himself and his for the sake of others. This he adopts only out of necessity and in order that he may smoothen his road to individual happiness. This new rule of activity can be expressed in the aphoristic precept, "Do unto others as you would they should do unto you". This is morality, high and low. (On this necessity is founded Bhartrihari's precept, contained in the following sloka, not to seek the satisfaction of our desires to the injury of others.

तस्यास्तनौ यदि घनौ जघनं च हारि
वक्त्रं च चारु तव चित्त किमाकुलत्वम् ।
पुण्यं कुरुष्व यदि तेषु तवास्ति वाञ्छा
पुण्यैर्विना न हि भवन्ति समीहताः ॥

The above may be translated thus. "If her breasts are thick, her hip attractive, and her face lovely, why should you, my mind, be distraught? Do good deeds, if you have a liking for those things; for without good deeds objects of desire do not come to us." If you do evil, evil alone can come to you, for bad deeds come home to roost. But if you so far check your selfishness as to do good to others, the goodness will return to you hereafter with interest and make the objects of your desire available with ease.—K. L.)

When man accepts the rule of morality he shows a greater range of judgment than in his brute-stage, for he takes into account remote possibilities. But still he is under the influence of the mechanical idea of happiness, that it can be manufactured at the rate of so many tons per ounce of exertion. He has not yet come to discuss wherein happiness really lies, and how he can escape the repeated cudgellings of Nature. His idea of happiness is, for the time being, perfectly workable and satisfactory. He expects happiness from external things,

and he finds it, so long as he has paid for the real essence of happiness, peace, by hard work. The secret of happiness is still, however, sealed from him. He himself comes to realise that happiness is involved in a secret, by repeated failures to find happiness in external things, an experience which comes to him whenever he goes counter to the Law of Nature. Then he looks around and awakes to the fact that life, as he understood it, is subject to all manner of vicissitudes and fatalities. Life has its counterpart, Death. Hope has its fear. Pleasure has its misery. And, the more man longs for the first thing, the more inevitably is he doomed to taste the second, of each pair. The idea of a perpetual round of happiness, unalloyed by misery, based upon the external world, is found to be an impossibility.

Yet man cannot help longing for immortality, all-wisdom and perfect happiness. These are ideas ingrained in his very essence. Just as a fish cannot give up struggling to get to water so long as he is alive, man cannot help striving for perfection in respect of existence, knowledge and bliss. If he fails in one life, he will but carry on the same quest in a subsequent life, taking a form suited to his idea of happiness. Human effort may be baffled in one direction, but, like water, it will find its level sooner or later. Man cannot give up this stupendous quest that he has been engaged in ever since life began to pulsate in him, and (who knows the contrary?) even earlier. For his nature is immortality, all-wisdom and all-bliss. You determine the nature of a thing by what it likes and dislikes. A fish likes water, and so it is an aquatic creature. Man is at rest in his idea of immortality and the idea of death throws him into convulsions so long as he continues to regard death as the end of life. Even a disbeliever in god and a future existence would find it hard to give up life. Again, man is never content, for long, to remain ignorant. Close your fist in the presence of the merest child; he would not rest until he had drawn out your fingers one by one, until he had seen into the hand and satisfied its curiosity. So man's nature must be omniscience.

And man is never content to remain unhappy. Little by little he progresses in these things and he is certainly destined to realise his goal in time. Existence, knowledge and bliss, (*Sat, Chit and Ananda*), are the three aspects of the entity called man, and he is one in them all. They are his three angularities. This grand aspiration of all human endeavour is not satisfied by morality, or by science. He questions Nature within himself, and the result is Religion. When man turns from External Nature and looks within, then Religion really begins. Man finds his mechanical ideal of happiness shattered, and inquires why. He asks "Who am I that I should long for a thing which I do not get?" and "What is this world, this solid-seeming granary of deceitful forms, which tempt me to wander in quest of happiness and strand me at last on the shoal of discontent?" and "What is the real cause underlying all these seeming realities, knowing which, I shall know all else, and not be deceived hereafter?" Questions such as these have been asked and each eager inquirer has found his answer and his rest and goal, ever since the world began, so far back as human curiosity has been able to pry. Religion is justified by the existence of such question and, exists solely for providing a workable hypothesis graduated and fashioned into as many forms as are necessary to meet the exigencies of each individual case. (So Sankara suggests the question,

का तव कान्ता कस्ते पुत्रः

संसारोऽयमतीव विचित्रः ।

कस्य त्वं वा कुत आयातः

तत्त्वं चिन्तय तदिदं भ्रान्त ॥ *Dvādasamanjarikā* ॥

Which, translated, is as follows :—“Who is thy wife? who is thy son? this world of phenomenal activity is very queer; or to whom dost thou belong? or whence didst thou come? think out the truth of all this, therefore, oh deluded man!” Fond man, you placed your hopes of happiness in your domestic circle. But you were at last disappointed. The

dearest of your wives died. Another was selfwilled and would not please you. Your son wanted money for his pleasures and squandered your hard-earned wealth. And you are distracted in consequence. You lost health and strength, became neglected of the world, or despised and scorned, and you find yourself in an ocean of misery. Just think why these things should afflict you at all. How is it that you have identified yourself with wife, son or even your own body? First discriminate the truth before you give yourself up a prey to misery, says the Philosopher.—*K. L.*)

(Are sense enjoyments altogether unproductive of happiness? Yes, they do produce a thing which is like happiness in the beginning. Desire is unrest and is unhappiness of a very fine nature, not perceptible to gross intellects. Now this desire is not present in its kinetic form in one who has not enjoyed sensual pleasures at all. He has only the capacity to develop desire. Hence it is that a pure *Brahmacharin* can, provided there is no external temptation, more easily abstain from sexual intercourse than one who has become a house-holder and has had a taste of the pleasure. Hence also does the sacred law view with disfavour a renunciation of the world by a *Brahmacharin*, and enjoin the householder's life as a preliminary to *sannyāsam*. For the *Brahmacharin*, not having tasted the pleasure before, can very easily be tempted by contact with the other sex, while the householder, who, having faced the enemy, lust, in a drawn battle, conquers him fairly and renounces the world, has greater chances of equilibrium. But once the man, out of curiosity or other reason, tastes pleasure, an appetite is then and there born and it grows and waxes strong with every repeated act of enjoyment. Adam, before his fall, had the possibility of the fall in his blood, but before his fall he had a greater measure of true happiness than after. Now desire is, for the time being, allayed by a single act of enjoyment or at least by a series. Sugar is placed before me. In consequence of the remembrance of the pleasure that was generated by the eating of it on past occasions, my mind is attracted by it, and my

tongue and palate develop a saliva capable of action on the sugar and generating the agreeable sensation. This produces an unrest both in mind and body and if the sugar should be snatched away from before me, pain is the result and anger against the person who took it away. But if I have the opportunity to eat it and do eat it, the unrest is allayed and, for the time being, I enjoy the peace and restfulness that is my real nature and thus coming to an equilibrium I enjoy pleasure. But I attribute this pleasure not to the eternal principle of peace of which my consciousness consists but to the immediate exciting cause, the lump of sugar. So long as sugar continues to generate this pleasure, it holds to reason that sugar is the cause. But when once sugar begins to cloy, then logic requires that some other cause should be found to account for the pleasure that was once really enjoyed by me as the consequence of eating sugar. I find out that I have been deceived by my senses and that true happiness lies not in sugar. Hence Bhartrihari exclaims,

तृषा शुष्यत्यस्ये पिबति सलिलं शीतमधुरं
 भुदार्थशाल्यन्नं कबलयति मांसादिकलितम् ।
 प्रदीप्ते कामाग्नौ सुदृतरमालिङ्गति वधूं
 प्रतीकारं व्याधेस्सुखमिव विपर्यस्यति जनः ॥

“When the mouth is parched with thirst, he drinks water which is cool and sweet; faint with hunger, he swallows cooked rice with meat and other things agreeable to the palate; when the fire of lust flames up in his body, he presses to himself his wife in close embrace; what is but a merely temporary remedy for disease, that, man mistakes for happiness.” Happiness is obstructed by desire as by a disease. This, for the time being, is allayed by enjoyment, as the symptoms of a deeprooted disease are for the time being assuaged by medicament. The idea of pleasure as resulting from sense-enjoyment is an illusion produced by the senses. So Bhartrihari says,

इह हि मधुरगीतं नृत्तमेतद्रसोयं
 स्फुरति परिमलो ऽसौ स्पर्श एष स्तनानाम् ।
 इति हतपरमार्थैरिन्द्रियैर्भ्राम्यमाण-
 स्वहितकरणधूतैः पञ्चभिर्वञ्चितो ऽस्मि ॥

“Here is sweet singing, do you not see? this is a dance; this is palatable; this odour gushes forth; here you have the contact of woman’s breast; thus whirled about by the senses which are incapable of knowing the truth and which are intent only on their own good, I have been treacherously deceived by them.” Experience unfolds to man all the truths that are locked in Nature one by one. This grand secret of Nature, that happiness lies not in external things, comes to man only by experience, not by reason; for reason would justify the opposite conclusion quite as easily, when the thinker is one who has not the necessary experience. Reason only joins different facts, shows their consistency; hence it is called *yukti*, that which joins. Reason can never, independently of experience, prove a thing. It is only an aid to experience, and often a corrector of illusory experience. The truths of Religion have been got at by experience, in other words the sages transcended the common level of the world by their experience, which taught them that the ideas current in that level were false, and so became conscious of sublime truths; and this is called revelation, for the truth is perceived not by the intellect but by some higher faculty in man, wherein man reaches nearest God, and all truths of which he becomes conscious through that faculty, are, as it were, revelations of the God in Man. When man realises by experience the deceptivity of this world and its phenomena, then revelations come to him through persons more advanced in spirit than he, or from God Himself. Hence the Guru, the revealer of God’s secrets is Divine and should be so regarded in order that the learner should grasp his teachings to the full depth of their meaning. When man realises this truth, he makes the first step in religion and qualifies himself for true discipleship. Till now man progressed, as it

were, in spite of himself, God beating him and whirling him about in order to awaken his dormant religious faculties. But now he knows what is going on in reference to his future, he feels the working of God in all things and is able to help in the achievement; that is, so long as he retains his individuality as separate from God, he thinks his own individual endeavour is contributing to the success of the work of God in him, while formerly he imagined his endeavour to be leading him somewhere else:—K. L.)

The effect of the awakening from the dream of worldly happiness is the questioning spirit that arises in man. (To satisfy these questionings, Religion comes and man first learns faith, the belief in truths that he hopes to verify hereafter by actual realisation. Faith is not opposed to reason, but is independent of reason, just as sight is independent of reason. Faith is only another name for the resultant of experience. Man by experience comes to discard his old cherished beliefs and adopts new ones consistent with that experience. The adoption of new hypotheses that harmonize with experience is faith. If the experience is not ripe, the hypotheses may go to one or the other extreme but they are liable to be corrected by further experience. So man's faith is liable to change. But faith of some sort is necessary in order to start man in his quest of the truth, and also in order to keep him in that quest. Let not the word "faith" deter lovers of reason, for without faith man cannot progress, faith in something not realised but hoped to be realised, and hence necessarily consistent with experience and not disallowed by reason. Faith is the one motive power in the world. Right faith succeeds at once. Wrong faith must be chastened and purified in its contents before it can succeed. He that hath faith in the prowess of his arms wins the battle, even against odds. He that hath no faith falls.—K. L.) Each question comes up and has its answer little by little. Experience supplies the answers and reason confirms them. Is the world real? Experience conflicts with the belief that it is. For if it be real, why does it change and deceive man? Is it unreal?

(To be Continued).

ON THE NECESSITY OF RELIGION—(Continued).

Again experience says "No". For what is unreal cannot appear. The heated atmosphere appears like water, and it is unreal when conceived of as water but real as atmosphere. The truth is, things are not what they seem. What is it really? Again experience marshals its facts before the intellect and we remember that the world appears differently to different persons, one thing in the waking state, another thing in sleep. It is not the phenomenal thing it appears in the waking state, nor the total void that it seems to be in sleep. Why does it appear to be phenomenal in waking and in dream, and why is it a mere void in sleep. In the two former states, the mind is active, willing, desiring &c. In sleep the mind is latent, has entered the void. So the mind is the creator and the universe is its creation. My mind creates the universe as I see it and your mind creates the universe as you see it. So the Philosopher says,

मन एव मनुष्याणां कारणं बन्धमोक्षयोः ॥

"The mind alone is the cause of bondage and of freedom in the case of mind-endowed beings." If the mind is active it sees a universe and, if it is quieted, the universe disappears, there is no life. If it is destroyed altogether, freedom from phenomenal existence comes to the soul. Then the question comes, "Who am I?" Am I the mind? Or the body? No. Not the body, because I exist in dream, and then I am able to have a different body. If I have an arm amputated I cease to inhabit the arm; so the body is only a dwelling place, and, as it is a thing cognised by me, it is a creation of my mind just like the external universe. Am I the mind, then? Neither is that the correct answer. For I am able to know my mind, to observe its workings, analyse its nature and know that it is a changing thing. My mind was but a sprout or a bud when I was young, and now it is not the same mind. This mind has come out of that mind, but I feel that I am still the same. I am therefore something not body and not mind, but something standing behind all these

and causing the idea of continuity. (So Sankara, in his *Dakshinamurtistotra*, says

वाल्वादिष्वपि जाग्रदादिषु तथा सर्वास्ववस्थास्वपि

व्यावृत्तास्वनुवर्तमानमहमित्यन्तस्स्फुरन्तं सदा ।

स्वात्मानं प्रकटीकरोति भजतां यो मुद्रया भद्रया

तस्मै श्रीगुरुभूतये नम इदं श्रीदक्षिणामूर्तये ॥

“To that Being who continuously exists in youth and other stages of life, in the waking and other states of life, and in all manner of conditions that are different from one another, and manifests Himself in them all saying always “I”, “I”, who shows Himself to those that seek him by the mystic sign of safety (as if saying ‘Fear not, for I am’), who takes objective form as the blessed guru, and whose form is wisdom, to that Being be this my homage.”—K. L.) This mind had its origin and growth in this life. It can at the most exist for only one hundred years.

“Man is aged one hundred years” say the Vedas. But the “I” behind mind is conscious of no changes and that which is changeless cannot have had birth. Nor can it have death. “I” am therefore immortal. At the end of this life, there begins another and a new mind. Again, the old belief that life abruptly begins at birth receives a refutation from the fact of certain ideas coming out of the “I” into the mind without any process by which the mind may be said to have learned them. The “innate ideas” difficulty of Locke disappears only when we assume that this “I”, this unifying principle in man, had an existence before this birth. We are not conscious of anything that was before our minds were developed. We are not conscious even of our fact of birth or of our life in the womb. Some of us remember facts of early childhood, but others do not. Some may be able to remember the fact of their birth. And some may be able to remember their life in the womb or even beyond. But the fact that we do not remember anything does not prove anything. Hence man’s concerns are not limited to the short span that lies between birth and death. They extend beyond this limit both in the past and in the future.

But so long as man sticks to his mind-nature, considers himself to be coeval with his mind, the existence of the universe is not fully accounted for. Man is practically more or less finite until he realises his true nature. If he realises his immortality, *i. e.*, his infiniteness in time, still he may remain ignorant of his all-comprehensiveness, namely his infiniteness in space. Till then a hypothesis is needed to account for the universe, other than his own mind. For the universe is more than he conceives it. It existed before he was born and will exist after he should die. And yet it is a continuous whole. Though the universe is composed of phenomena, it must be founded upon some Noumenon, and so man posits the existence of a universal Mind, or *Isvara*, the personal God who is infinite as comprehending even himself and his universe, and who is therefore potent to save him. This leads to the *Dualistic* form of Religion. The worship of the one God is the Religion of Finite Man.

But, the more man practises the worship of the personal God, the more man attempts to conceive and realise Him, the more does man realise that He is but his own Higher self, that He is the One Reality and that he himself is real only as a form of God. In seeking God, he finds he has only sought himself, the true “I”, the *Atman*. Does this consist with reason? After a certain amount of experience the truth of this becomes apparent. For if man in essence is really immortal, that is to say, infinite in time he must also be infinite in space, that is to say, all comprehensive, the one Self-existent Principle. For an immortal Being must be changeless and independent, and how can the individual soul be independent, and at the same time subject to *Isvara*, unless he be identical with *Isvara*? The possibility of the finite man, the *jiva* or *jivatman* becoming God, the *Atman*, or *Paramatman* is attested by the experience of sleep, for there is no duality there, and can therefore be explained in reason only by the hypothesis that they are identical. It is explained therefore by the analogy of the case of the *bhramara* and the *kita* (the case of the wasp and the grub). The grub that is stung by the wasp and imprisoned in a nest of clay gradually casts off his grub-body, and

develops, inside, a beautiful wasp body and effects its escape. For all the while it is thinking of the wasp, and becomes a wasp itself, being of the same essence as the wasp. So man can become God only because he is God. What you think of that you become. If you think of a thing intensely, you become that thing in a short time. Think of goodness, that is, think of good men, and you become good. Think of the beautiful, and you become beautiful, according to the intensity of your thought. So the thinking of God continually raises man's apparent nature until he reaches his real self, God. What is ugliness but distorted beauty? To remove the distortion the means is to think of beauty, which relaxes the features, which then gravitate to beauty. So what is man but God made finite? To remove finiteness, infinity is thought of until the bondage of finiteness is loosened. Religion gives back to man only his own real self. If man was not already God, he cannot become God. So *Sadasiva Brahmendra* sang

याचेह्यभिनवं ते चन्द्रकलोत्सं किञ्चिदपि वस्तु ।

मह्यं प्रदे हि भगवन्न मदीयमेव स्वरूपमानन्दम् ॥

Thus religions are devices to answer vital questions, and to show the mode of realising or verifying the answers. Each religion is good in its own way, nay the best possible under the circumstances, and the best suited to the persons professing them. If a religion is foreign to the ideas of a man, either because the truths of that religion are far too high for him to conceive or to have faith in or because they are clothed in a foreign garb, then the only result of forcing him, by means of intellectual or physical coercion, to adopt it and to abjure his native one, is merely to land him in a state of irreligion, ultimately. Each religion is the work of God. Religion develops as man grows but if the people change one religion for another prescribing tenets quite contrary, the result is national degeneration. Hence too religion is graduated into stages to suit individuality. The same religion often contains different rungs in its ladder of progress.—K. L.)

In the end Religion gives to man that thing for want of which he suffers unrest, namely the equilibrium of self-knowledge, which puts an end to all phenomena and its attendant miseries and sets free his natural happiness, which is eternal and undivided.

ODD HOURS WITH A SANNYASIN.

The following is a series of thoughts gleaned from the utterances of Svami Rāmakrishnānanda during his stay in Pudukkottai.

* * * *

Is the Law which governs all events, the *Law of karma*, immutable, or is it capable of being modified by individual endeavour such as prayer, repentance, good conduct or philosophy? This was a question propounded to the Svami. If our previous karma determines our fate, here and hereafter, is it capable of being counteracted by other karma on the part of man or is it incapable of being modified as the text

नाभुक्तं क्षीयते कर्म कल्पकोटिशतैरपि ॥

“Activity does not die until the fruit thereof has been suffered or enjoyed, even through hundreds of crores of *kalpas*” seems to suggest? The Svami replied that the Law was immutable of course, but that the nature of the Law was such as to give effect to prayer, repentance and other counter-acting means. This difficulty has its monistic as well as its dualistic explanation. The Dualist says “The law of karma requires that man should suffer the penalty of his acts, but the Lord is merciful and he takes on himself the suffering that the Law metes out to His *bhakta*, and so the *bhakta* escapes, just as the judge impartially condemns a man to pay a fine, but allows a friend of the criminal to pay the fine on his behalf.” The monist says “He who has so far conquered his lower nature as to repent, thereby either satisfies the Law of karma, for he suffers the penalty of karma in the form of the pangs of remorse which purify him, or he neutralises that past karma by present karma; the fact that he is able to do any counter-acting karma is itself the result of some other past karma and so there is no conflict of principle in admitting the possibility of counteraction. Finally the Law of karma applies only to the Phenomenal universe, and he who has transcended the phenomenal and sees all things as *Brahman* cuts the root of karma. Cut him to pieces, burn him, revile him, still the

suffering appertains not to him but to the phenomenal part of him. 'My mind has committed sin. Let my mind suffer for it, if there is a mind. I have no concern with it.' Compare the Roman law principle of *noxii deditio*, surrender of the offending person, by which the owner of an offending slave could escape the liability to compensate the injured party by surrendering the slave to him. So it is said that when a man approaches the realisation of the one Truth, all his past karma rises up to thwart him as it were, and his good karma to aid him, and when the balance is nil, when there remains no more bad karma to be suffered, nor any more good karma to be enjoyed, then does he actually enter into the Truth. Another explanation is that karma is capable of being directed in its tendency by the motive. If you have to suffer for bad karma, make up your mind to suffer it for God's sake, or for some unselfish motive, and it will become easy to suffer, which is meant by saying that God suffers it for you.

* * * * *

If we want to show honor or reverence to a great man now-a-days, we usually present him addresses, and otherwise spend much money. This custom of presenting a printed address is English. In the first place it entails expense which may be needed for something more urgent, such as the relief of the sufferings of the poor who may just then want a mouthful of food. It is better to do good to the poor than to be at great expense in order merely to *show* your reverence to a great man. When it was proposed to present an address to the svami, he disapproved of it for the above reason. Some one said "That is the English way of showing honor and the English educated Indians have adopted it", and so tried to excuse the measure. The Swami said "You must not adopt a custom merely because it is English, for 'Imitation is Death'." This is a saying that ought to prove a treasure to India just at this hour. For the mania for imitating foreigners is now at its height. National degeneration is the inevitable result, unless patriots take care to guide reform on national lines.

* * * * *

Is it necessary for salvation that man should renounce the word? If by renouncing the world is meant the deserting of father, mother, wife, children &c, solely for the purpose of not being troubled by the duty owed to them, and for seeking a something which will make it unnecessary for man to discharge these duties, then it is not merely not necessary but positively sinful. Ponder well the story of the discontented Brahmin and the Dutiful Hunter. A Brahmin youth had a father and a mother to support. He found it irksome. And being of a mystical leaning, he longed to go to the solitary woods and acquire by *tapas* an extraordinary divinity which would enable him to transcend the limitations of human life and live for ever in spiritual revelry. He ran away from home therefore and remained for many days absorbed in *tapas*. One day he was resting from his labours lying on his back, and just then a sparrow was hovering in the sky and discharged some of its impurity on his face. The sage got wroth and looked fixedly at the sparrow for a moment, whereat the bird fell dead, as if pierced by a lightning. The youth now thought that he had acquired the divinity he needed, and his eagerness for *tapas* dwindled. He went to the neighbouring village to beg food, and knocked at the nearest house. The mistress of the house told him to wait and, after having bathed, clothed, fed and fanned to sleep her infirm husband, came out with alms for the Brahmin youth. He was very angry at having been made to wait, and looked hard at her, thinking he could punish her as easily as he did the innocent sparrow. But she did not fall down dead however. She said "young man, I am not a sparrow," and smiled at his folly. For to her his offence seemed but as a piece of folly to be gently rebuked, not a crime exciting indignation. She pitied him for his mistake, and was not at all angry. She saw he had mistaken the power to do evil for divinity and was touched in her heart. The youth saw at once that here was real spiritual greatness, and he wanted at once to learn the secret from her. He fell at her feet and begged her to teach him the secret of spiritual perfection. To this she replied that she was but a woman, pure and simple, that she knew no *tapas* or *yoga* but the simple discharge of her duty to her husband, knowing no other God but him, no other *tapas* but his service. "How then did you come to know off the affair of the sparrow in the wood?" "I never observed any extraordinary course of spiritual practice," repeated the woman. The youth was still not divested of the idea that the spiritual power can be acquired only by extraordinary

means, such as *tapas* or other occult practice. The lady saw it and thought it right therefore that he should wait a little more. So she told him "I am not at all fit to be your spiritual guide; so go to the town of — and there, in the butcher's market, inquire for one known as the *Dharmavyādha*. Approach him as your guru and he will clear your doubts." The young man was astonished at this, even more than at the seeing a domestic woman exhibiting extraordinary powers. But one wonder generates faith enough for the patient awaiting of another. So he set out for the place, and found the man at last. He was there among the butchers selling flesh just like the others. As soon as the butcher saw him, he asked "Are you the young Brahmin that was sent by the dutiful Brahminee?" Here was wonder number two. The youth answered "yes" and was respectfully requested to take a seat. The Butcher meanwhile attended to his function at the shop, excusing himself to the youth saying that he had to look to his business, thus making him wait, simply for the sustenance of his parents. When he closed the shop, he took the Brahmin along with him to his house, and there, with further apologies to him for keeping him waiting, the butcher attended to the comforts of his parents and then turned to the young man and asked him what he wanted. The young man asked how it was that he, a mere seller of flesh, was able to divine who he was and who sent him and why, with all his extraordinary powers, he still remained a butcher, and generally requested him to teach him the secret of spiritual perfection. The butcher first explained his own life, how he was originally a hunter, engaged in cruel actions, and how he came to adopt the profession of selling meat, as more innocent, while at the same time enabling him to maintain his aged parents in comfort. He discoursed to him the *Vyādha Gita*, which explained fully how the conquest of mind was the means to the infinite knowledge that sages seek, and how this conquest can be practised as easily and more thoroughly at home than in the woods. The mind has to be conquered in the world, in which it is most beset by temptations, and this conquest is more thorough than the same effected in solitude, after renouncing the world, for the mind may regain its wonted wordly tendencies when a sufficient temptation should arise. The performance of duty supplies the necessary discipline, for duty is ever disagreeable to the untamed mind. All this is to be read in the Mahabharata, that wonderful storehouse of wisdom. * * * * *

STRAY THOUGHTS.

Sri Krishna says :—

यस्यानुग्रहमिच्छामि तस्यवित्तं हिराम्यहम् ॥

"Whomsoever I want to bless, his wealth I take away." Is this not queer? But if it should be true likewise then indeed good reason is there that Sri Krishna, conceived as the teacher of the Gita, the song of self-conquest, should be the most unpopular deity in the whole Pantheon. Only he that loveth his soul more than his body, and has the knowledge that can sustain that love, can be a true Bhakta to such a deity. Now what is the good of poverty, how is it so valuable, that God should conceive it as the fittest boon to be granted to those whom he wants to bless, a boon not to be lightly granted, nor to imperfect bhaktas? Now the virtues of adversity as a school of discipline are extolled by the greatest poet of England, Wordsworth, in his Ode to Adversity. In it man learns patience, fortitude, cheerfulness, content and steadiness. All these qualities presuppose knowledge which implies the capacity of taking broad views of the past and of the future. This capacity depends upon experience. The more man undergoes misery, the more he knows its nature. Man can fortify himself against suffering only by boldly submitting to misery. No man can learn to swim, to lord it over the waters, if he would have nothing to do with water until he could swim. So sufferings are but the mercies of the Lord. They spring from our own acts of course but it is the Lord that lies at the root of *karma* as of all things else. He is the *Antaryāmin*. Hence unless man is purified by the fire of misery he is not fit to enter the kingdom of Heaven. The chastened heart alone can love the Lord with that love which knows no fear, nor distraction. Hence does the Christ say "It is easier for a camel to enter through the eye of a needle, than for a rich man to enter Heaven. This means a rich man who is attached to his wealth and has not renounced it, has not come to regard the wealth as belonging no more to him than to the beggar in the streets. He whose mind has stuck in the idea that he is the owner, cannot love God with an undivided love. All these things have to go. In one sense these sufferings are punishments meted out to us for our backslidings. But in another sense, in the sense that God is all, and does all things, these are lessons that the Merciful One compels man to learn in order that he be fit for the highest.

THE SANKHYA SCHOOL OF THOUGHT.

This system of philosophy is one of the oldest of Indian systems. It is said to have been so called because its most characteristic feature is the *Sankhyâ* or analysis and elucidation of the twenty-five *taṭvas* or principles to which all existence is reduced. The older section of this philosophy is termed Nirisvara Sankhya or atheistic Sankhya, as it does not recognise a universal spirit; the later section is known as Sesvara or theistic Sankhya or Yoga. The founder of the former school is Kapila of whom we meet with several legends in the Ramayana and the Puranas. The legends of Buddhism which appears to have been greatly indebted to the teachings of Kapila state that the hermitage of Kapila was situated on the borders of the Himalayas and the place was, therefore, named Kapilavastu. That was the place where the ancestors of Gautama Buddha established their residence a little later on. The Buddhistic works relate that Kapila was a contemporary of Sujata, King of Saketa or Ayodhya and lived about 300 years before the birth of Buddha.

Kapila is said to have taught his doctrine to Asuri, who in his turn, imparted the teaching to Panchasikha. None of the works of these is now extant. The earliest and most authentic work on the system at present available is the Sankhya Karika of Isvara Krishna. He is believed to have lived about the fifth century A.D. This work consists of 70 stanzas and gives a succinct account of the entire system; it has been commented upon by Gaudapada, the teacher of Sankara. Another celebrated exposition of the doctrines of this school is to be found in the Sankhya-pravachana of Vijnana Bhikshu, who is also thought to have lived in the 6th century A. D. Though the original work of Kapila is no longer extant, we find the influence of his teaching in almost all the later Sanskrit literature—the Mahabharata, Manu Smriti and the Puranas.

That the Sankhya was earlier than the Vedanta is seen from the fact that the Vedanta Sutras devote a part of the second Adhyaya to the refutation of the Sankhya doctrines.

The Vedanta appears to be the crowning effort of philosophic speculation in India, a successful attempt to supplant the teachings of the Nyaya and the Vaisesika, the Sankhya and the Yoga and the Karma Mimansa, which have all come to be regarded as more or less heterodox. The Sankhya is, however, more heretical than all the other schools. For the other Schools accept the authority of the Scriptures unquestioningly. But the Sankhya, although it now and then refers to the Vedas—especially the Upanishads—rejects the authority of the Vedas when they clash with its own doctrines and quotes the scriptures only when they accord with its teachings. The Sankhya appears in fact to have been a philosophic *reform*, an attempt to construct a system of beliefs without god or revelation. The Sankhya was frequently in opposition to the Scriptures and maintained that the acquisition of truth is independent of caste or other distinctions and the highest knowledge cannot be imparted by the Vedas. From this it is but one step to Buddhism, which is but a practical application of the tenets of the Sankhya.

How then comes it that while Buddhism, which seems but an offshoot of Sankhya is vehemently denounced by all Hindu religious works, the Sankhya and its founder are not only mentioned with reverence but the teachings of the school are found to have exercised a profound influence on them? To answer this question, we must have some idea of the essential doctrines of this school. These may be thus briefly sketched. The Sankhya is essentially dualistic. Two ultimate principles there are—matter and spirit. The spirit is not one; but there are innumerable, individual spirits or souls, each independent of another. The spirits merely perceive, witness and think. Matter—called Mulaprakriti in its ultimate essence—undistinguishable in its original nature, though consisting of the three qualities of *Satva*, *rajas* and *tamas*, is by nature active. It can therefore create, that is, develop itself by its activity into the several material things that have a name and a form; but being blind and void of intelligent action in the absence of spirit, it cannot direct its activity towards useful ends and the

result of its uncontrolled energising would be a chaotic condition of things in which there would be no order, arrangement or design. The spirit, on the other hand, is a mere spectator without activity and hence cannot create. For creation the union of these two principles is therefore necessary, and it is by the reflection of the Purusha the intelligible principle on Prakriti the active principle that the creation of the world is effected. The analogy of the blind and the lame man can help us in understanding the situation to a certain extent. The blind man has sturdy legs and can walk but cannot see. He will stumble and fall if he should try walking unaided. The lame man has eyes, can see and direct but cannot walk. So the lame man gets on the shoulders of the blind man, and the blind man, being directed by the other from above, is able to avoid pitfalls and obstructions and both are able to reach the goal by their co-operation. So also it is by the co-operation of Prakriti and Purusha that the world has come into being; and the objective world that we see around us is the result of successive processes of evolution from the original, undefinable Prakriti or primeval matter, several stages, such as *mahat*, *ahankara* &c., having to be passed through before the subtle elements can become evolved into the gross material elements perceptible to the senses. The latter and grosser states are the effects of the earlier and subtler states which stand to the former in the relation of causes; so that, according to the Sankhya theory effects are simply the causes in a succeeding stage of evolution. This theory of the identity of cause and effect is known as *Sát-karyaváda*.

The chief end of man is to be emancipated from the trammels of *samsara*, to be freed from the miseries of almost endless births and deaths, which are brought about by the connection of Purusha with Prakriti; and the severance of this connection can be secured only by a knowledge of the essential distinction between spirit and matter.

The Yoga system accepted most of these tenets and sought to remedy what it regarded as the defects of the Sankhya. In the first place, there must be, apart from the innumerable

individual souls postulated by the Sankhya, a Supreme Soul also. For the creation of the world could not take place, if it depended upon a multitude of souls; and the particular spirit on which creation depends must be all-wise and all-mighty; for individual souls are troubled by worldly misery and do not possess the consummate wisdom which is required to accomplish creation. This spirit is Iswara. As Patanjali puts it in his *Yogasutras*: I—24.

क्लेशकर्मविपाकाशयैः अपरामृष्टपुरुषविशेषः ईश्वरः ।

Which is thus elucidated by one of his commentators the celebrated Bhoja, ruler of Dhar :

**क्लिश्यन्तीति क्लेशाः, अविद्यादयोवक्ष्यमाणाः । कर्म धर्माधर्मौ ।
विपाकाः कर्मफलानि जन्मायुर्भोगाः । आफलविपाकात् चित्तभूमौ-
शरते इत्याशयाः वासनाख्याः संस्काराः । तैः अपरामृष्टः त्रिष्वपि का-
लेषु न संस्पृष्टः । पुरुषविशेषः, अन्येभ्यः पुरुषेभ्यः विशिष्यते इति वि-
शेषः । ईश्वरः, ईशानशीलः, इच्छामात्रेण, सकलजगदुद्धरणक्षमः इ-
ति स्वरूपमीश्वरस्येति ॥**

Klesas are things that distress the mind, such as *avidya* and the like, which will be explained later on. (*Avidya* is, in the second *adhyaya*, defined as the notion that what is *not* spirit is spirit and the consequent attachment to things that are not spirit; this is said to be the root of all the afflictions that flesh is heir to); *karma* is action, right and wrong; *Vipaká* is the fruits of *Karma*, such as birth, life and enjoyments; *ásayas* are the tendencies born of association, that lie in the mind till they ripen and fructify. All individual souls are subject to these afflictions so long as they remain unemancipated. That particular Spirit that is, at no time, touched by these afflictions is *Is'vara*, so called because, He can, if he merely wishes, grant deliverance to all the world.

And by profound devotion and love to *Isvara* one may attain to abstract meditation and its fruit, namely, emancipation; as pointed out by Patanjali I—23.

ईश्वरप्रणिधानाद्वा ।

which is thus elucidated by Bhoja Rajah.

प्रणिधानं तत्र (i.e. ईश्वरे) भक्तिविशेषो, विशिष्टमुपासनं, सर्वक्रियानामपि- तत्र अर्पणं विषयसुखादिकं फलमनिच्छन् सर्वाः क्रियाः तस्मिन्परमगुरौ अर्पयति तत्प्रणिधानं, समाधेः तत्फललाभस्य च प्रकृष्टउपायः ॥

Pranidhana is a kind of attachment to Isvara, a peculiar serving of Him, a surrender to Him of all one's actions without desiring the fruits thereof, namely, material enjoyments, a dedication of all one's acts to that Supreme Guide. This is pre-eminently the means to the attainment of samadhi and its fruit (the fruit of Samadhi being ultimately emancipation from the thralldom of Samsara.)

His wisdom is boundless: तत्र निरतिशयं सर्वज्ञबीजं (1-25) He, being unlimited by time, revealed the truth to the earliest seers; (स एष पूर्वेषामपि गुरुः कालेन अनवच्छेदात्)

And therefore the evidences by means of which truth may be known are three, perception, inference and scriptures; and those truths which cannot be grasped either by the senses or by inference, those eternal truths which cannot be cognised by the limited faculties of man have to be learnt only through the scriptures which have been revealed to the earliest seers by the omniscient Isvara; and the Scriptures declare the mystic name of the Lord, meditation on which with intense devotion leads to final deliverance.

In this wise is the Sankhya theory extended and modified in the Yoga. But the characteristic feature of the Yoga is not its theory (which accepting the standpoint of the Sankhya and its analysis of the subjective and the objective world has amended the theory by the postulates of God, Revelation and Faith) but its practice. Liberation from the trammels of Samsara is effected by knowledge of self. To acquire this knowledge, a previous subjugation of the senses and the mind is necessary; and for the perfect control of the mind and the senses the yoga prescribes a set of rules, down to the regulation of the diet and recommends a course of physical and mental discipline embracing several artificial contrivances such as keeping the body erect, maintenance of several postures (*asanas*),

the regulation of breath and inhaling and expelling breath according to certain directions, selection of a quiet place &c. It is these practices that form the distinguishing feature of the Yoga. Perseverance in the course of yogic discipline leads incidentally to the attainment of certain marvellous psychic powers such as second vision (*yogaja drishti*) and finally results in the deliverance of the spirit from all material shackles.

It must not be supposed that Patanjali was the first to discover or prescribe this course of yogic discipline. On the other hand we find that yoga practices obtained even in the earliest times in the history of Aryan India, in the days of the Rig-Veda; we find frequent references in the Rig-Veda to the attainment of great psychic powers by means of *tapas* or yogic discipline and also to the abuse of these powers by some evil minded people who embraced this psychic culture merely for its material benefits¹. It is said of the Vasishthas, for instance, that with meditations of the heart they traversed the secret lore that has a thousand branches². Indra and Soma are besought to hurt their bolt against the sorcerers, the witchcraft workers who worship false gods and triumph in arts of magic³. Those who practised great *tapas* during their lives became invincible through their *tapas*; it is *tapas* that advanced them to heaven.⁴ The Upanishads lay down that not by the eye, not by the mind is the nature of self grasped; but by the state which ensues, when the five organs of knowledge are withdrawn into the mind and the intellectual faculties cease to be active, the state which is called *yoga*, which is the firm keeping down of the senses. But yoga is a practice beset with difficulties as much as it has its furtherances and it behoves a man to be careful, therefore, when he begins it and not fall a victim to temptations and his heart's desires; for only when all the desires cease which are cherished in his heart does the mortal become immortal, does he attain unto Brahman even here. This alone is the teaching (of the Vedas.)⁵

(1) C. F. Rig Veda I, 179-2; III, 53-9; VII, 33-9; VII, 104; X, 14, 5 &c., &c.

(2) Rig Veda VII-33; (3) VII-104; (4) R. V. X, 154. (5) Katha Up 6th Valli.

Self is not comprehended by the senses or by devotion or by rites. On account of its subtle and at the same time infinite nature the Spirit passes the understanding of ordinary minds which are always affected by the senses; but it is comprehended by intellect purified through knowledge and Yoga. This knowledge is not the effect of reading or understanding the Vedas but is gained when the meaning of the Vedanta is understood and when Yoga is practised after renunciation of all worldly concerns⁽⁶⁾.

Thus from the earliest times has the Virtue of Yoga been recognised and Yogic discipline been advocated as an indispensable means to the cognition of Self. But Patanjali was the first to draw up a systematic exposition of Yoga, its theory and practice; and Yoga has thus come to be associated with his name. The theory of yoga he adopted from the Sankhya and modified it, in what manner we have already seen. For the practice he probably utilised the scattered materials and hints to be found in the several Upanishads and amplified and worked them up into a regular system, a series of graduated exercises in physical and spiritual culture fitted up with a theory adopted from the Sankhya and improved upon; and it was the popularity and the respect paid to the yoga that in our opinion mainly account for the reverence paid to Kapila and his system; other causes also contributed towards the same result, the chief of them being the points of community that exist between the yoga and the Vedanta. These points may be thus briefly summarised. The nature of the Primeval Germ from which all material things that exist have come into being through successive stages of creation is regarded alike, in almost all its attributes, in both the systems. Only the Vedanta terms the Primeval Germ *Maya*, whereas it is known as *Prakriti* in the Sankhya. This original source of matter is considered indefinable, in both the systems; regarded as having absolutely no difference of form, time or space and as consisting of the same three *gunas*, *satva*, *rajas*, *tamas*. Again, the order of evolution of the material world from the original germ is almost the same in both the systems, barring a few minor differences; and the theory of the identity of cause and effect (*Satkarya Vada*) is common to both. And then, the nature of the Soul is by both described alike, as diametrically opposed to matter, as pure knowledge without any distinctions.

6. Mandakā Up. III 2.

ON RAJA YOGA.*

Yoga literally means a joining, from *yuj*, join. In religion it means, the joining of the *Jīvâtma* to the *Paramâtma*. This joining means here identification, unification, destruction of distinctness. How can that be? If man were really finite and distinct from the Paramatman, then no amount of work can accomplish their identity. But in absolute truth, speaking apart from phenomena, man is really infinite, he is **विभु**, *vibhu* and **नित्य**, *nitya*, all-permeating and eternal. Death is for limited things. Man thinks himself finite and subject to death but he is not satisfied with that idea. He tries to rise above these notions. He tries every possible means of happiness and finds each of them to be worthless. He thinks that to be a king is to be perfectly happy. But when he actually becomes a king he finds that it cannot be his final resting place. Kings have their own peculiar unhappiness. This was found by the *Buddha*. Old age, disease and death are the inevitable concomitants of life. So he wanted to renounce the world. His father tried to dissuade him, and he consented to remain on condition that he would grant three boons, namely, perpetual youth, health and life. His father confessed that these three things were not to be found in this world. Hence he tried to transcend the world. When he actually realises it, then

भियते हृदयग्रन्थिः छिद्यन्ते सर्वसंशयाः ।

क्षीयन्ते चास्य कर्माणि तस्मिन् दृष्टे परावरे ॥

“the heart-knot is snapped, all doubts are cleared and his past actions die away, when the Highest is seen.”

The first thing to know in order to realise the Truth is that you are only a dweller in the body, not the body itself. What

*Founded on notes taken of a lecture delivered by Svami Ramakrishnananda of the Sri Ramakrishna Mission, Madras at Pudukkottai, on the 26th April 1905

Then true knowledge comes. The mind ceases to go out and its energy can be directed to the mystery of life, and it will be solved. This practice is called *prānāyāma*. This requires that the whole energy of the man should be conserved and not frittered away by means of sensual enjoyments. Man is usually *adhôrêtas*, his vital energies flow outward and downward rather inward and upward. He must become an *ūrdhvarêtas* in order to succeed in pranayama. Otherwise man will be unable to control his mind and his practice of restraint of breathing will simply produce disease or madness. Hence chastity is required; the seminal fluid must not be wasted. If man conserves his energies by chastity, *brahmacharyâ*, then he can realise his own infinite nature. He can find that he is not limited by the body or by the senses. He goes on step by step from the finite and diversified universe to the Infinite and undifferentiated Brahman, and he knows how that Brahman has become this universe. So he gets control over all Nature, and rises above the power of phenomenal appearances. He becomes immortal, all-knowing and all-blissful. Fire cannot burn him. Nothing remains to him unknown. And no sorrow or pain can taint his bliss. No more hunger for knowledge, no more restlessness for pleasure, but only an infinite peace.

Instead of pranayama, one can also resort to contemplation of the Deity, the perfect Being, as the means for steadying the mind. *Ishvara* is free and perfect; He is the ancient Teacher. He is not limited by time. To contemplate Him is to transform the mind little by little into an image of *Ishvara*, growing more like him. Thereby the mind is abstracted from external objects and becomes habituated to steadiness. The name of the Deity is the *Pranava*, the sacred Vedic syllable. It imports the all-comprehensive, all-sustaining root, the Brahman. When the *Pranava* is meditated upon in this light, then man becomes perfect even as His Father in Heaven is perfect.

(To be continued.)

The *prānāyāma* has been made the centre of a system of exercise for the joining of the apparently distinct entities, the finite *jīva*, and the infinite *Ishvara*, the *Paramatman*. Patanjali is the expounder of the system, called *yōga*, or *Raja Yōga*, or the *Ashtānga Yōga*. It consists of eight parts, each coming in the order in which Patanjali has mentioned it. The first two things are *Yama* and *Niyama*. Before these two parts of yoga are mastered, man cannot successfully practise yoga. Some people attempt to achieve the highest by dwelling upon certain mystic syllables or spells, *mantrams*. They fail because they have not stopped the holes through which their energies leak away, are frittered away upon worldly affairs. *Yama* and *Niyama* are the two parts of the process of the stopping of these holes. *Yama* consists of *ahimsa*, *satya*, *astēya* and *brahmacharyâ*. *Niyama* consists of *tapas*, *souham*, *svādhyāya* and *Īshvara prañihāna*. *Ahimsa* means the not injuring any living being in thought, word or deed, i e, perfect amity with all creation. *Satya* is the not swerving from the truth for any earthly reason. For whatever is good *Asatya* leads to disquiet, and he who wants to attain to universal peace must avoid disquiet in all possible forms. *Asteya* literally means not stealing. Here it includes all modes in which covetousness for a forbidden object displays itself. To do wrong, to steal another's property, is to go against Nature, to strive to avoid by individual endeavour the incidence of Nature's spontaneous activity. Man must not be discontented, he must take whatever Nature gives. If Nature gives pleasure, all right, but if Nature gives suffering we must be quite as ready to take it cheerfully. It is the discontented man that envies his fellows and seeks to despoil them of the good things that Nature showers upon them. Perfect resignation to the workings of Nature, to God's will, is the mark of the God-seeker. Then comes *Brahmacharya*, which is the most important of all. One must avert one's energies from the *pravritti mārga*, and turn them back into oneself, in order to tread the steps of the *Nivritti mārga*. Energy, virile power,

must not be wasted away on the evanescent ticklings of the senses. It must be conserved. Man must become an *úrdhvarétas* before he can hope to succeed in the investigation of the Sublime Truth. Dispassion, *Vairagya*, is the centre of these four. The Lord Sri Krishna while admitting to Arjuna the irreducibility of the mind in a general way, prescribes steadiness of practice and dispassion as powerful auxiliaries in the subjugation of the mind. The next four, which form the contents of Niyama, are modes of discipline, internal and external, intended to produce this *vairagya*. The first is Tapas; it is the regulation of life so as not to allow the principle of *pravritti* to gain the upper hand. We should eat to live, but not live to eat. We must discipline the body and the mind by undergoing all possible courses of self-denial. Self-mortification is tapas. The *Rájasa* and *Támasa* elements of the body and mind are the cause of the disturbing and of the lethargic tendencies of the body and of the mind. These can be eliminated by the firm persistence in tapas. Food capable of exciting the senses, or of dulling the will and intellect, must be eschewed. Food of the former quality is *rájasa*; and food of the latter quality is *támasa*. Food that can sustain normal life, and rouse the intellect and the will is *Sáttvika*. Such proportions of such food as would be easily digestible may be taken; for food which is *sáttvika* when taken in moderate quantities is usually *támasa* if taken in excess. Another important point about tapas is that food must be taken with a view to sustain life, not with a view to indulge the palate. Then there are exercises, such as baths, *japam*, *pája* &c. Tapas in as many forms as possible must be undergone before the mind and body will be pure enough for *Rája Yoga*. If one has not undergone any tapas in this life, and yet succeeds in this yoga or in any yoga, know that he has undergone tapas in numerous lives gone by. *Soucha* is the next thing. It means cleanliness. Both mind and body should be clean. (An unclean body is no true hindrance to one who has learned to look upon his body as non-self. But to one whose mind continually identifies itself with the body, cleanliness of body is important. Whatever the mind thinks, that it

becomes. If you are thinking of a horse, your mind substance, the subtle matter that permeates the brain matter and nervous tissue, has surely assumed the horse-shape. This shape can be photographed upon a sensitive plate by the use of light rays capable of penetrating gross matter such as bone and flesh and nerve, but capable of being obstructed by the mind-stuff. Now since the mind is constantly thinking of the body and identifying itself with the body, it is always assuming the body form. If the body is unclean, it will think of itself as unclean and will be therefore be unclean. A healthy man can acquire disease actually by simply entertaining the notion that he has got a disease. Now the mind is naturally clean and pure and strong but by identifying itself with the body, it has become unclean and weak. The mind is not, in its real essence, gross and dull; but has fallen into the illusory notion that it is gross and dull. So long as the mind has not learnt to dissociate itself from the body, bodily purity is very important as an auxiliary to mental purity.—K. L.) An unclean body is not capable of easy control. An unclean mind is like an unclean mirror and correct images cannot be formed inside it. An unclean mirror distorts the image. The image of God that the mind tries to form is wrong, limited, distorted, if the mind is impure. So purity of mind is absolutely necessary. Lust, anger, discontent, covetousness, pride, envy, these are forms of mental impurity. Dispassion, and cheerfulness are the form of mental purity. (The forms of impurity of mind can severally be removed by the practice of their opposites. Lust can be conquered by disgust, anger by love, discontent by content, pride by humility, and envy by benevolence. Blessed is he that finds reason to get disgusted with sensual enjoyments, for his mind will get pure. So Bhartrihari says

स्तनौ मांसग्रन्थी कनककलशावित्युपमितौ
 मुखं श्लेष्मागारं तदपि च शशाङ्कन तुलितम् ।
 स्रवन्मूत्रक्लिन्नं करिचरकरस्पर्धि जघनं
 अहो निन्द्य रूपं कचिकुलविशेषैर्गुरु कृतम् ॥

We forbear to translate as we are not sure of the tastes of our readers. And, again,

लीलावतीनां सहजा विलासास्त एव मूढस्य हृदि स्फुरन्ति ।
रागो नलिन्या हि निसर्गसिद्धस्तत्र भ्रमत्येव मुधा षडङ्घ्रिः ॥

“The charms and graces of sportful maidens are but the work of Nature. Yet these same charms and graces catch the mind of the fool. The colour of the rose is but the result of Nature’s forces; yet does the bee lose its senses over it, from ignorance.” So the wise man values female beauty lightly. He also learns to regard it with fear. For,

उन्मीलत्त्रिवलीतरङ्गनिलया प्रोत्तङ्गपीनस्तन-

द्वन्द्वेनोद्गतचक्रवाक्युगला वक्रांबुजोद्भासिनी ।

कान्ताकारधरा नदीयमभितः क्रूरात्र नापेक्षते

संसारार्णवमज्जनं यदि तदा दूरेण सन्त्यज्यताम् ॥

“She, this cruel one, appears lovely like a river, with forming folds like waves over the navel, with breasts well formed like a *chakravāka* couple, and face shining forth like a lotus; if one does not wish to be drowned in the ocean of worldly seeking, let one keep aloof.” Well does the poet regard lust as a snare.

विसारितं मकरकेतनधीवरेण

स्त्रीसंज्ञितं बडिशमत्र भवांबुराशौ ।

येनाचिरात्तद्धरामिषलोलमर्त्य-

मत्स्यान् विकृष्य विपचत्यनुरागवह्नौ ॥

कामिनीकायकान्तारे कुचपर्वतदुर्गमे ।

मा संचर मनः पान्थ तत्रास्ते स्मरतस्करः ॥

“The fisherman whose flag is a fish has spread in this ocean, the world, the net which is called ‘woman’. Here-with he quickly catches and pulls out the fishes, men who run after the flesh of her underlip, and cooks them in the fire, infatuation. Oh thou way-farer, my mind, do not roam about in the forest, woman’s frame, which is impassable with the hills, breasts. There, inside, is lurking the thief known as Cupid.” Woman catches the mind of man. Freedom is lost, and tortures are the inevitable result. Hence the sage says

धान्यास्त एव तरलायतलोचनानां

तारुण्यदर्पघनपीनपयोधराणाम् ।

क्षामोदरोपरि लसत्त्रिवलीलतानां
दृष्टाकृतिं विह्वतिमेति मनो न येषाम् ॥

“Happy are they, and they alone, whose minds are not affected by the sight of the wide-eyed, tender-looking ones, with breasts resisting and full in the flush of youth, and the triple fold sparkling over the wan belly.” Happy are they who, by knowledge, realise the vanity of enjoyments and the worthlessness of pride. Contentment, the forerunner of spiritual calm comes only to those who have transcended these vanities. Self assertiveness is the cause of anger and pride. But-if we realise that our concerns are nothing as compared to those of the Universe, and that our abilities are nothing as compared with the potency of God, then love and humility come, and anger and pride vanish.—K. L.) Another thing forming part of Niyama is Svādhyāyā. This means study. (Life is a thing usually controlled by instinct. Man, civilized man, arrogates to himself the sole possession of reason and denies it to brutes. But a very little experience is sufficient to show that this is mere arrogance. Man is really guided by instinct in all matters. What are his passions but the stereotyped forms and modes of his brute-instinct. Man does not usually know the world in which he lives. He does not know the bodies gross and subtle, which he uses in his dealings with the phenomenal world. He does not know himself. Hence the need for study, constant unremitting study. The sage Nārada is described in the preface to the Rāmāyana as devoted to tapas and Svadhyaaya. The more man studies, the more does the spirit of enquiry get accentuated, and even when not actively engaged in study, his mind carries on the inquiry by analysis of himself and his actions, until there is formed inside the mind a conscience capable of controlling his natural instincts and directing them in the channels discovered by reason. This conscience is most important. It is the element in man that sustains all efforts for improvement. Study is a great educator of conscience. Long accepted views of life are exploded by the vigorous prosecution of the investigations that study stimulates. Study excites and develops the yearning

for knowledge that is innate in man. He who has no such yearning cannot have the least chance of succeeding in Yoga. He must get dissatisfied with the present in order to strive for the future. He who does not realise that what is now knowledge to him is ignorance from the point of view of his ideal self and that he is a sleeper in respect to that ideal knowledge. He must awake. Study is the awakener.—*K. L.*) The next in order is Isvara pranidhâna. This is the most important of all. (It supplies the centre round which all human activity can safely revolve. Awakeness to God's eternal presence is not a mere part of morality or of the perfect life. It is the one thing that lies at the root of all virtue, all endeavour and all happiness. Man must realise that the Principle of Life is One and all-permeating and he must learn perfect faith in the existence thereof. Otherwise his thought and activities get frittered away for want of hope. God is the Hope and the anchor—*K. L.*) These are necessary preliminaries. Without them man cannot have that steadiness which is an essential factor to the success of any enterprise whatever. This enterprise, Raja Yoga, is an enterprise not to be lightly undertaken. It is the enterprise of all enterprises, it is the enterprise of life against death. How can one whose heart is fixed in sleep, in bondage, find the full life, the liberty that is inalienable? Yoga cannot be practised with the least profit until the two first steps have been taken.

The seeker then can turn his attention to the physical means adopted for producing mind-quietness. The breath is to be controlled for this purpose. To help this physical practice some correction of the posture is needed. Our ordinary posture of body is unhealthy, abnormal and a bar to the enterprise. Onesided activity of mind and body has resulted in a stunted, jerky sort of breathing. Hence one has to train oneself to a normal posture, which gives free play to the lungs, and, by putting the natural forces of the body into equilibrium, removes dangers and makes success possible. Rules for *âsana* are given in the Yoga treatises. But the general rule is स्थिरसुखमासनम्, that which gives steadiness and ease to body is the right posture. Poise is the law of posture.

When this has been done then the fourth step, *prânâyâma*, becomes easy. We can have only a general idea of the course. The difficulties in the practice are often due to imperfect mastery of the preliminary elements. Firstly the breath has to be rendered rhythmical so as to correspond to an equilibrium of the mind. Then the various parts of the breathing process have to be gradually modified. The usual breathing consists of three parts. The empty lungs are first filled, the air so taken in is retained for a time and then thrown out. These three parts are known as *pûraka*, (the filling in), *kumbhaka*, (the retention), and *rêchaka*, (the emptying). The object of the yogi is to increase the duration of the second part gradually so that perfect rest of lungs might be produced. If this is attempted to be done forcibly and abruptly, disease is the result; but if the same is done gradually, then the vital energies tend to be abstracted from its usual channels. These usual channels are the sexual organs and the stomach. Common man has his idea of happiness fixed on objects cognizable by these. When breath is reduced, these energies are conserved, and they rise to higher plans of consciousness, the emotional and intellectual planes. But first of all the mind must cease to go out after external objects; otherwise these energies will leak away and even *prânâyâma* would be impossible. So the next thing is *pratyâhâra*, the withdrawing of the mind from phenomenal manifestations, and the directing it inward. But the mind is never quiet; it is always thinking of something. It can never remain in a negative attitude. So the next thing is *dhyâna*, the contemplation of some object of thought, an abstract principle or a concrete form, such as a *mûrti* of Isvara. The object may be anything whatever, provided the mind is not thereby drawn out at once on the plane of the five senses. Here the mind does not like to stop. It has inherited an invincible predilection for friskiness. The mind has been indulged by us in this respect and, like a spoilt child, requires discipline before it will give up its monkey ways. This concentration is called *Dhâraṇa*. It requires great effort. When the mind is thus kept steady, a time comes when it will remain in that

state for a time without any effort at all. That stage is *samādhi* subdued consciousness. There is an ease and lightness felt and a freedom from bondage of all sorts. Misery and ignorance are not found to exist there. Perfect bliss is realised. Now the yogi becomes superior to all circumstances. He can be crucified, and yet remain in samadhi, or function in the phenomenal plane regardless of pain. It requires no effort on his part to bless his enemies. He has no enemies. He is above all dualities. No heat, no cold, no pleasure, no pain, no life, no death, no knowledge, no ignorance, no love, no hate, no fear, no hope, but an eternal bliss and knowledge.

This is the same for all systems of religion. The ideas that the Yogi begins with may be different according as he is a dualist or a monist. But the steps are the same essentially, and the end is identically the same. The Dualistic seeker looks to God for help, looks up to Him as Father or as Mother, and thus acquires confidence. The more the worshipper keeps steady in his devotion, the more does he become superior to fear. He finally acquires all the attributes of the God-head. He feels like God in the end, and his bliss goes on becoming more and more intense, until he merges in the God-idea. The monist seeker is bolder. He stands upon his knowledge of the truth, and boldly strives to realise in practice the identity that he knows to exist between the finite and the Infinite, the weak and the strong.

The whole rests upon the sacrifice of the *pravrittis* of the mind, upon Yama and Niyama. Without these, Yoga is impossible. But with these, a month's practice will do, for the accomplishment of the highest purpose of Raja Yoga. A single-minded devotion is necessary for the achieving of this perfection.

He who has succeeded in this Yoga needs no books any more. He can know anything and everything first hand by the mere exertion of his will. Though still living in the world and partaking of its joys and sorrows, he is above taint. Like the drop of water on the lotus leaf, he is not affected by contact with the external world. His mind has merged into consciousness, and though it returns to the phenomenal plane now and then, it cannot be bound in the snares of ignorance any more. The remnant of the odour subsisting from the past causes it now and then to emerge from consciousness, but this odour, which is due to karma, decays rapidly, and then the soul is fully free.

PURANAS

THEIR GENESIS AND THEIR SIGNIFICANCE:—

The religious literature of Aryan India discloses several distinct layers—each differentiated from the rest by certain well-defined characteristics. These several strata in the order of their chronological sequence are:—

1. The Samhitas.
2. The Brâhmanas.
3. The Âranyakas and the Upanishads.
4. The kalpa sūtras in their threefold aspect of Srauta, Dharma and Grihya.
5. The Sūtras of the six dars'anas.
6. The Puranas.

The earliest works now extant are the Samhitas of the Vedas. *Samhita* means a compilation. Most of these Samhitas were compiled by Krishna Dvaipayana Vyâsa whom our traditions place some time before the commencement of the Kali era. Next come the Brâhmanas which presuppose the Bhârata war which, according to our traditional accounts, synchronises with the close of the third age. Then come the Âranyakas and the Upanishads, which together with the two former constitute our revealed literature. Then we have the kalpa sūtras. Most of these kalpa sūtras must have been antecedent to the sūtras of the several darsanas or schools of philosophy and must have been divided from them by centuries. One or two works of the former class may have been of later date than some of the works of the latter class. For instance, Âpastamba, one of the very latest of the kalpa sūtra writers and divided by centuries from Baudhâyana of the same school is assigned by that eminent scholar Dr. Buhler to a date not later than the third century B. C, and he refers in his sūtras to the Mimâmsa and the Vedânda schools of philosophy. But it would be a mistake to suppose that *all* the kalpa sūtras were written about nearly the same time. For Âsvalâyana one of the earliest kalpa sūtra writers is said to have been the disciple of Saunaka

whom our traditions speak of as the priest of Janamejaya Pârîkshita. Asvalayana's kalpa sūtras must therefore have been written earlier by centuries than *all* the philosophic sūtras. This is not the place to enter into a detailed examination of this controversy; but it may be safely said that the kalpa sūtras *as a class* are considerably earlier than the philosophic sutras. And the Purānas *in their extant recensions* must be placed centuries after the sūtras of the Darsanas.

All unprejudiced students of our literature will grant the accuracy of this chronological sequence. Western scholars hold that the development of religious thought in India has followed the law of natural evolution and from 'the babblings of an infant race' which are to be met with in the Samhitas the Indo-Aryans gradually advanced to the highest heights of speculative thought. Quite recently Rev. Maurice Phillips has advanced the theory that the course of religious thought in India has been uniformly downward and not upward—deterioration and not evolution. But we hold that the law of ebb and flow—of flux and reflux—has been at work in our national literature. The following considerations will, we hope, briefly explain our position.

In the Samhitas, amidst much genuine poetry, we meet with a sure instinct towards God, a sure and supersensuous grasp of things divine, a divine *afflatus* that has seized eternal verities with unerring vision and justifies our assuming an inspired origin for them. But when we come to the next *stratum* we meet with much groping in the dark and much floundering in the mire. The Brahmanas speculate on the meaning of the hymns; but some of these speculations are characterised by a credulous simplicity and ignorant presuming. They abound in fanciful etymologies and fanciful interpretations. Here then we have the ebb of our literature.

Then came the third period—a period of flow. The Upanishads set aside the interpretations of the Brahmanas and claimed to be, as they really were, the reliable exponents of Vedic theosophy. The most sublime conceptions of theology, cosmology and eschatology that had been succinctly set forth in the Samhitas were expounded in melodious and sublime language and in a manner that justified their claim that the real teaching of the

Vēdas had come to them through a direct succession of seers. After such intellectual splendour, who could have dreamt of a relapse? But there was the law of flux and reflux at work. There now succeeded a period of formalities and observances which found expression in the kalpa sutras. Ceremonies were insisted on and took the place of real knowledge.

Then came a re-action which ushered in a rational enquiry into the methods of inference and the estimation of evidence and an application of the canons of ratiocination to the interpretation of the pre-existing material; and the result was a number of systems of philosophy which respected honest differences of opinion and each of which basing its enquiries on the inspiration of the Vedas enunciated a set of doctrines, consonant, in its view, with the teaching of the Vedas. Thus came into existence the Sutras of Kanada and Gautama, of Kapila and Patanjali, of Jaimini and Bâdrâyana. Precision and accuracy were the aims of these sutras; and yet what does the next layer of our literature—the Puranas—disclose? Hopeless confusion and inextricable maze. Verily then the law of ebb and flow is of wider application than we suspected.

The latest phase of the development of religious thought in India is thus represented by the Puranas. The term Puranas then is a misnomer. As they say in Latin *lucus a non lucendo*. The Puranas are modern garbled versions of older truths and legends, and yet they call themselves old. They are not very reliable. They served a purpose once and splendidly they served us. They serve a purpose now also; but let this not deceive us into thinking that they are the most faithful exponents of Vedic truths. In many places they defy history, geography, and science; they play with these dangerous weapons and the result of this interference has been national superstition. We now swear by everything puranic. We ignore, or care not to know, the teaching of the higher cultus; and the result is that orthodoxy has become synonymous with crass superstition and intolerance of truth.

It is a serious charge that we bring against the Puranas. We will here give one or two facts in support of our position. The Puranas attempt a history of Magadha. Of course they

do not think much of copying particular portions wholesale from one another. The Vishnu Purana is about the best of them and we will see what it says.

The most celebrated of the Brihadratha dynasty, it says was Jarâsandha, his son was Sahâdeva, his son is Somapi; his son will be Srutavat. The Purana then predicts 1000 years for the Brihadrathas and then the Pradyotas will reign for 138 years and then the ten Saisunagas will reign for 362 years. So that from Jarasandha, the contemporary of Krishna, to Mahâ-Nanda, the last of the Saisunagas, it comes to 1500 years. Then the Purana says "Nanda the rich will come to the throne, he and his sons will reign for a hundred years; the Brahman Kûtilya will place Chandragupta on the throne; his son will be Bindusara and his son will be Asokavardhana." We need not proceed with the extracts; but we shall see how this account is unreliable and audaciously assumes a prophetic tone. According to this account 1600 years are supposed to intervene between the time of Jarasandha a little antecedent to the Bharata war and Asoka whose date, thank God, we have ascertained beyond any possibility of doubt (through his edicts) to be third century B. C. Thus according to the Vishnu Purana the Bharata war must have been fought about 2000 B. C. or a little lower down. But towards the close of the very chapter where all these predictions have been so confidently made it says—"From the birth of Parikshit to the coronation of Nanda it is to be known that 1015 years have elapsed." As if this were not enough, it says "When a lunar asterism is seen at an equal distance from the first stars of the Saptarshi Mandala, the seven rishis will continue in that conjunction for 100 years. At the birth of Parikshit they were on Magha; when they are in conjunction with Purvashadha, Nanda will begin to reign." Now from Magha to Purvashadha there are 10 asterisms. Therefore 1000 years must have elapsed between Parikshit and Nanda. Thus in the same chapter there are two accounts—(1) a detailed account of the several kings scrupulously enumerated and the several dynasties that succeeded each other, with precise dates—total duration from Jarâsandha to Nanda, 1500 years. (2) Towards the close of the very chapter it says that the total duration from

Parikshit, who was not far removed from the Bhârata war, to Nanda is 1015 and this statement is supported by an astronomical dictum. There is yet a third account. In another place the same Purâna says that with the death of Krishna was ushered in a new age—the Kaliyuga, and according to our calculation 3000 years should have elapsed between the Bhârata war and Nanda.

Such are the contradictions of one of the best of the Purânâs. It is not with history alone that they take such liberties. They dabble in Geography, Astronomy and other sciences, with pretty much the same result. And the average Brahman takes these lucubrations for gospel, regards them as part and parcel of his religious faith and denounces as an infidel any one who ventures to question their accuracy. Surely not a very enviable state of things.

Many of our present day superstitious practices and observances can be traced to the Purânâs. But the fault lies not so much with them as with us. They were not meant to supersede history or geography, astronomy or science. Their aim is 'haggada'—not historic or scientific accuracy. Their sole object is homiletic teaching, and for this purpose they press into their service whatever materials they can lay hold on. The shadow of the earth may screen the sun and the moon and cause or cause not the eclipse for aught they care. But there is the awe-inspiring phenomenon of such powerful bodies as the sun and the moon sharing the fate of humble mortals and meekly bowing their heads to an over-ruling Destiny that subjects them to a temporary obscurity. Here is a splendid opportunity for the moralist and he does not fail to make use of it. He has his tale—any tale, provided his hearers can swallow it,—to explain the event and winds up with a moral. What matters it to him how the phenomenon was really brought about? *That* is not his province. He had to impress a lesson; he has done it and there ends the matter.

Viewed from this standpoint, the Purânâs stand a fair chance of a favourable verdict. And it is the only standpoint from which we should judge of them. We do not condemn a

good novel, simply because it does not tally with history in all the details. So also, if the Purânâs are not scientifically accurate, the fault should not be laid at their door.

There were Purânâs among us from very early times but not in their present form and proportions. The Gopatha Brahmana makes mention of the Purânâs. The Taittirîya Aranyaka (II Prap. 9 Anuv.) mentions *Itihâsâs*, *Purânâs*, and *Kalpa*. Sâyana understands by *Itihâsa* works like the Mahâbharata, by *Purânâs* passages in the Brahmanas relating to creation and by *Kalpas*, Kalpasûtras. Sâyana's comment would seem to imply that at the time of the Aranyaka there were works like the Mahâbhârata and the Kalpasûtras but there was no distinct class of works called Purânâs and what was called Purânâ meant only certain passages in the Brahmanas, which, by the time of Apastamba before the third century B. C, had developed into a separate branch of literature; for, we find Apastamba in his Dharmasûtra quoting from a work of this class,—the Bhavishyat Purâna. And long before the time of Amarasimha, a contemporary of Kâlidasa, the Purânâs must have assumed respectable proportions, as, in his lexicon, he defines the Purâna as a work which contains an account of the original creation, of the secondary creation by Brahman, of the manvantaras, of the lines of heroes and of their history. Much of this Puranic activity we owe to the ascendancy of Buddhism in India about the fourth and the fifth centuries A. C. Buddhism was not then the simple faith promulgated by its founder. It had grown and deteriorated; great credulity, a pompous adoration of Buddhist relics, performance of miracles by Buddhist priests who pretended to have supernatural powers, polemical discussions and spirited controversies which learned Buddhist priests held everywhere with the exponents of the older Brahman faith, the erection and consecration of huge superstructures in honour of Buddha were some of the characteristics of this period, and there were to be seen on all sides the marks of Buddhist triumph—the chaityas and monuments, the dhatu-garbhas or the repositories for the relics, the stupas or triumphal pillars and convents flourishing under the munificent patronage of the Rajas whose bounty had once flowed in the channels of Brahmanic charity. The Buddhists narrated stories from their

legends. A literature of this class—*Jataka tales they were called—had sprung into existence. These tales took a firm hold on the mind of the people. The Brahmans now awakened from their lethargy and tried to regain their lost ascendancy. They sought to recover their lost ground by the narration of fascinating religious tales. There were the older traditions that had come down from the Brahmana literature and that had gathered strength as different conceptions became mixed up and as each family or school added its own legends. These materials were ready to hand in the Purânâs and these Purânâs were worked up into marvellous tales of miracles and wonders that were calculated to catch the fancy of the 'man in the street' and arrest the progress of Buddhism. Saivites like Jnâna Sambandha went about preaching the doctrines of the Saivite cultus and converting and vanquishing in debate the learned expounders of the Buddhist persuasion. In this struggle Buddhism fell and Puranic Brahmanism won the day; the temples overthrew the chaityas and the Puranas, the Jataka tales.

It is not however, to Buddhistic influence alone that the Puranas owe their present dimensions. About the commencement of the Christian era†, if not much earlier, the

* Prof. A. Weber once maintained with much needless erudition and very little logic that the Râmâyana was based on one of the Jataka tales. Dr. Burnell tossed up his cap and hurraed the doctor! Lassen was not sure the learned doctor had carried his point; but the doctor knew better! The late lamented K. T. Telang thought it worth his while to write a rejoinder at some length; but the doctor could not be convinced! How could he?

† We are glad to note that sounder sense and rational criticism are beginning to prevail in the continent under the inspiration of broad-minded scholars like Dr. Bulher and Prof. Jacobi.

† Mr. R. C. Dutt is of opinion that the Hindu trinity as Brahma, Vishnu and Rudra was unknown to Manu in the 1st century before or after Christ. But we may point out one or two facts against this view.

Karikâla Chola was a famous ruler of the Chola kingdom. His date has been fixed beyond doubt to be about 50 A. D. In the *Purânanâru*, a Tamil classical anthology, we have songs made by contemporary poets in honour of Kari Kâla. In these songs we have numerous references to some of the legends about Siva and Vishnu. If Tamil literature of the 1st century A. D. should be saturated with Puranic conceptions, we leave it to the eloquent historian of ancient India to guess the antiquity of the Puranic Trinity. For further details we refer our readers to the able articles in the Madras Review of Mr. Kanakasabhai Pillay Avergâl B. A. B. L. on 'The Tamils—Eighteen hundred years ago'.

ordinary people were in possession of the Puranic conceptions of Brahma, Vishnu and Siva. In course of time, Vishnu and Siva superceded the deities of the vedic Pantheon, and these gods came each to have a body of votaries throughout the land, who claimed the relative superiority for the god they affected. The sectarian spirit thus engendered gave rise to many schisms and differences; each party tried to strengthen its position by scriptural authority. Thus sectarian Upanishads came into existence, extolling Hari or Hara and expounding the particular tenets of these sects; and the Purânás which already contained legends relating to these gods were all the more easily tampered with to raise up the one or to pull down the other. Our people seem to have had no scruples with regard to such literary forgery—and in the name of religion! The elasticity of the *orthodox* conscience with regard to this point is evidenced by the ease and rapidity with which, even at this date, any number of sthala purânás can be made to order.

Such then appears to have been the origin and growth of the Purânás. Just as majestic rivers like the Ganges, when traced up to their source, are seen to be but insignificant streams and as they proceed on their way, tributary after tributary joins its waters to them and expands their bulk and proudly tossing up their waves they roll on seething and foaming unconscious of their humble origin, so the Purânás whose faint beginnings are seen in stray passages of the Brahmanas have gone on gathering strength and material in their onward march of time till at last revelling in very extravagance they have usurped the authority of the Revelation that gave them birth and reign supreme over the minds of the descendants of the Vedic Rishis.

A Purâná is thus an *Olla podrida*. Its contents are motley in character. Some of the stories can be referred to the poetry of the Rig Samhita. The legends of the churning of the ocean and the discovery of Amrita, the fight between Indra and the Asura Vritra, the rape of Ahalya, the measuring of the three worlds by Vishnu and several other stories are the songs of the Vedic bards clothed in gorgeous robes by the fertile imagination of the Pauránika. This is the view of Yaska the earliest Vedic scholiast.

PURANAS (*continued*).

It is interesting to trace the gradual development of Puranic conceptions from their primitive sources in the Samhitas. Cox has, in his *mythology of the Aryan nations*, endeavoured to show how many of these concepts were the common property of the Aryans before their dispersion from their original home* and how a few simple facts of natural phenomena were, in course of time, elaborated into the myths of later ages. A vast and as yet but slightly explored field lies before Sanskrit scholars and a comparison of Puranic with Vedic ideas will show how the most grotesque conceptions will be found to rest on a rational basis.

But the Brahmana literature will be found to be the mainstay of the Purânás. The Brahmana literature may be roughly divided into two kinds (1) *विवेकी* or injunctions, such as *ज्योतिष्टोमेनस्वर्गकामोयजेत* and (2) *अर्थवाद* or illustrations inculcating the necessity and importance of the injunctions laid down. These Arthavâdas are sub-divided into three kinds (1) *Guna-vâda* explaining the utility of the rules (2) *Anuvâda* serving to support a rule by other reasons and (3) *Bhutârthanuvâda* illustrating a rule by a reference to past events. Thus for purposes of Arthavâda, a variety of materials was pressed into service—folklore, legends and traditions and floating reminiscences of bits of history. These materials were taken up by the Puranist, together with such others as had come into existence at later times, and were shaped in a manner that was suited to make them serve the needs of the *haggadist*. The Buddhists tried to secure the sympathies of the people by stories based on these models. The Brahmins would not be

* The most recent investigations are disposed to regard the racial affinity of the Hindus and the Europeans with distrust. The fate of this, the most cherished and accepted theory of Western scholars, shows on what slender foundations their other and less favoured conjectures must rest.

outdone by their heretical brethren and in this mutual action and reaction the Purânas gained considerably in quantity though at the expense of quality.

There yet remains another source which exercised a powerful influence on the development of the Purânas. The higher conceptions of Indian theosophy were beyond the grasp of the many and so an easier method had to be adopted which could influence the man in the street and minister to his spiritual needs. Thus the Bhaktimârگا came into vogue and Vishnu with his several incarnations and Siva came to supercede the earlier Vedic concepts. Many of the older truths which in their abstract form could not be assimilated by the people were allegorised and expressed in a symbolical form. A rivalry sprang up between these deities and their votaries vied with one another in relating stories calculated to raise the one above the other.

This symbolic representation has been useful in one way though it has not been an unmixed good. It has preserved the germs of truth from total extinction and can be made to yield valuable lessons by one who can read through the lines. But those who can grasp abstract truths can learn them much better in their original form. Again there is the danger of overdoing symbology and many, carried away by a fatal fascination for symbolic interpretations, have allegorised genuine history into ethical concepts. And Western scholars, following this lead, have reduced Râma and Sita, Arjuna and Droupadi to abstract ideas and have ventured to doubt the historicity of the events related of them. This would certainly be a very great loss to us.

Again the common people fail to grasp the significance of things which are meant to be symbolical, and in their inability to distinguish between fact and fiction take allegory for history and *vice versa*, apparently much to their own satisfaction but much to the prejudice of the real spirit of these writings.

These facts will explain how the Purânas will be very disappointing to a historian, a scholar or a scientist, why Prof.

Max Muller remarks, "In the Purânas the confusion exceeds all bounds and the original germs of sense are smothered beneath a thick layer of mere nonsense". But let us remember that the Purânas served a purpose once. They acted as a powerful check against the incursions of Buddhism. They have also their own use now. As tales inculcating religious and moral truths they are good in their own way and to a particular class of readers. But when they have usurped the place of all science and all knowledge, when they seek to minister to the religious needs of the people to the exclusion of our higher and more authoritative literature such as the Samhitas and the Upanishads, when their teaching—their superstition—regulates the every day life of the modern Brahman, when in many cases their surface and ordinary meaning leads to ignorance and confusion and utter disregard of higher verities, (though symbology may endeavour to dress the puranic matter in a palatable manner), when they do all this in the name of the sublime teaching of our Samhitas and Upanishads, then it is time to recognise their real scope and significance and rely more than we do now on the revelation of the hymns and the Upanishads whose unassailable position on the adamant rock of truth is coming to be more and more recognised by all the thinkers of Europe and America.

TATTIRIYA LITERATURE.

Yajur Veda—we mean the term—is more familiar than the other Vedas to the average Brahmans in Southern India. For most of the Brahmans here are, or more often are the descendants of, *Yajurvedādhyāyins*. We shall therefore give a short sketch of Yajurvedic literature and begin with that branch of it which is more in vogue here than the other, viz, the Black Yajus or Krishna Yajurveda.

The Yajurveda is the Veda of sacrifices. It contains rules and Mantras for the entire circle of sacrifices. The Sāma Veda has sole reference to the Somayāga. The Rigveda also, in so far as it may be said to deal with any system of sacrifices, mainly refers to the same. But in the Yajurveda we have an elaborate exposition of the entire sacrificial ceremonial. This is why it has been studied by the Brahmans more frequently than the other Vedas and why it has been regarded by them as even superior to the Rig Veda. Vidyāranya for instance says in his introduction to the commentary on the Taittiriya Samhita, “The Rig Veda and the Sama Veda are like fresco-paintings, while the Yajurveda represents the wall on which they stand”.

European scholars, however, will hardly grant the superiority to the Yajurveda. Sacrifices can have to them nothing more than an antiquarian interest, and the minute and wearisome details of ceremonial lore are likely to present innumerable difficulties in the way of foreigners who have no means of personally observing the intricate rules in their actual operation. They thus find the Rigveda far more valuable as a literary and historic document and far more interesting from an æsthetic point of view. But the Brahmans, however, as noted above, have regarded the Yajurveda with, if possible, greater veneration and a distinct department of Sanskrit literature—namely the Pūrva Mimamsa—is based on this Veda.

Western scholars have regarded the Rig Veda as earlier than the other Vedas, probably because most of the Riks in the other Vedas are to be found in the Rig Veda. But convincing reasons have not as yet been advanced for this view. Indian tradition states that all the Vedas were compiled by Krishna Dvaipayana Vyāsa a little before the commencement of the Kali Yuga and each of them was taught to a particular disciple. So states the Vishnu Purana and we see no reason to doubt the accuracy of the statement. The *riks* themselves were given out to the world at various dates and such of them as are common to the various Vedas cannot have come into existence, at one

time for the Rig Veda and another time for the other Vedas. The prose passages in the Black Yajurveda which explain the mantras must certainly be of later date than the mantras themselves and if this is all that is meant by western scholars when they assert that the Rig Veda is the oldest we can have no contention with them.

The Yajurveda is extant in two recensions. One of them is called the Black or Krishna Yajurveda and the other known as the white or S'ukla Yajurveda. Each of them has its own Samhita, its own Brāhmana, its own Aranyakas and Upanishads. Now the question naturally arises, why there should be two Yajurvedas, whereas there is only one of each of the others. The traditional explanation as given by the Vishnu and other Puranas is this. The Yajurveda was taught by Vyāsa to Vais'ampāyana. Vais'ampāyana had a great many pupils and was teaching them this Veda. Once a conference of sages was held on mount Meru and Vais'ampāyana had given his word that he would attend it but failed to do so. He had therefore to perform an expiation and desired his pupils to do it. Now Yājñavalkya was one of his pupils and offered to perform it alone without the help of the other Brahmans, whom he denounced as feeble men. Vais'ampāyana, incensed at his insolence, commanded him to give him back whatever he had learnt from him. Yājñavalkya thereupon disgorged all the Yajus texts he had learnt from his master. Vais'ampāyana's other disciples in obedience to the command of their teacher assumed the form of partridges (*tittiri*) and picked up the texts vomited forth by Yājñavalkya. These Yajus texts came therefore to be called the Taittiriya Samhita. They then performed the expiation as ordered by their teacher and came to be called *Charākādhvaryus* from this performance (*Charana*).

Yājñavalkya now devoutly prayed to the sun desiring to be favoured with new Yajus texts. The sun thereupon took the form of a horse (*vajin*) and gave him the texts called Ayātayāma which were not known to his master, and other texts. These texts came therefore to be called the Vājasaneyi Samhita.

The original texts, when disgorged by Yājñavalkya, became mixed with his blood and were therefore called the Black or Krishna Yajus, and those received from the sun were called the S'ukla or white Yajus.

This is the puranic account of the schism which has given rise to two distinct recensions of the Yajurveda. All that can be inferred from this legend is (1) that Yājñavalkya learned the

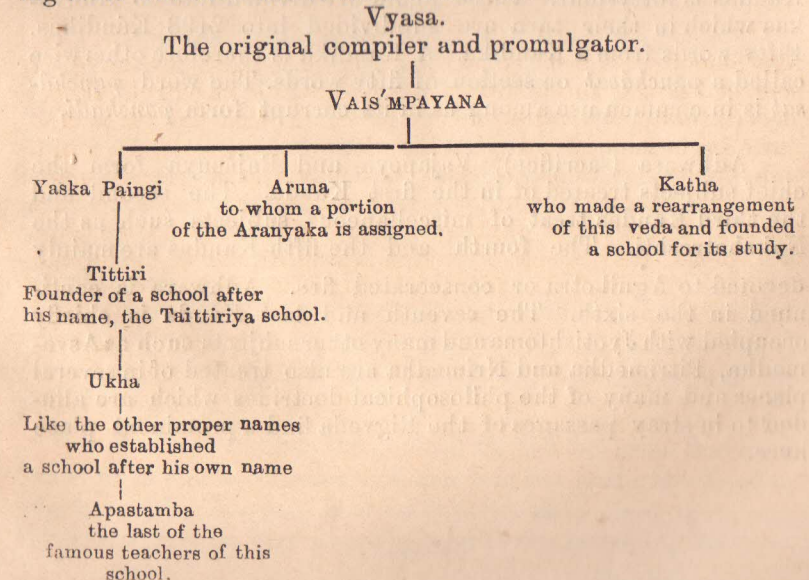
Yajurveda from Vais'ampayana, (2) that the then existing arrangement of the Yajurveda in which the mantras in verse and their explanations in prose were jumbled together promiscuously did not satisfy Yâjnavalkya, (3) that he thereupon made a rearrangement of the Yajus materials collecting all the verses into one book, adding a few hymns perhaps of his own making, and assigning to a separate book all the explanations in prose which he revised, remodelled and reworded in many places, (4) that to invest his own edition with a supernatural sanctity he gave out that he had received the new revelation from the sun, (5) that the older recension—a medley of prose and verse—came to be called Krishna or Black in contradistinction to the new edition which being rearranged and remodelled on a clear plan was known as S'ukla or white, (6) that the other particulars of the legend relating to the partridges and the transformation of the sun into a horse were probably suggested by the etymology of the terms Taittirîya and Vâjasaneya. The literature of Black Yajus, like all other Vedic literature, may be divided into three kinds in the order of their chronological sequence, (1) Samhita (2) Brahmanas (3) Aranyakas and Upanishadas.

First of the Samhita. The Samhita of the Black Yajurveda is known to have existed in three recensions, (1) The Kâthaka Samhita (2) The Âtreya Samhita (3) The Apastamba Samhita or Taittirîya Samhita properly so called. The Kâthaka Samhita is not to be met with in these parts, nor have we seen or heard of the followers of this Samhita. But Prof. Weber says (1) that it is divided into five parts, (2) that the three first parts are in their turn divided into forty *Sthânakas* and a multitude of small sections, (3) that the fourth part merely mentions the *riks* to be sung by the Hota, (4) that the fifth part contains the formulas relating to Asvamedha (5) that the three first parts are respectively called *Ithimikâ*, *Madhyamikâ* and *orimikâ* (6) that the sacrificial formulas are on the whole the same as those contained in the Samhita of the white Yajus but differently arranged; (7) and that it occupies a kind of intermediate position between the black and the white Yajus agreeing with the former in the arrangement of the matter and with the latter as to readings.* Prof. Weber says that there also exists an Anukramani or general index of the Kâthaka School said to have been composed by Atri, which gives the

* We are indebted to Prof Weber for these particulars. For further details he refers us to his Indisch studien Vol. III 451 to 479.

Rishis of the various sections, as well as of the separate verses, the authorship given in the latter case differing in many places from that given in the Anukramani of the Rigveda where the same verses occur. The Samhita of the Âtreya School does not now exist. But there is an Anukramani of the Âtreya School and from a comparison of this with that of the existing Apastamba School it is seen that that Âtreya and the Apastamba Samhitas agree with each other in all essential points, as the first word in the several *Kândas*, *pras'nas* and *anuv'âkas* are the same in both.

The Apastamba Samhita is the only Samhita of the Black Yajus that is extant here and in the absence of other Samhitas is now recognised as the only Samhita of the Krishna Yajurveda. The name *Apastamba Samhita* is derived from Apastamba, a famous teacher of the Veda, who lived three or four centuries before the Christian era. But the more common name is Taittirîya Samhita. From the Anukramani of the Âtreya school we learn that Vais'ampayana taught the Black Yajurveda to Yaska Paingni among several other pupils, Yaska Paingni to Tittiri, Tittiri to Ukha, Ukha to Atreya. It was thus handed down through a succession of teachers, some of whom became famous teachers and founded schools of their own. The following table will show the relation of the various schools.



Tittiri was the most famous of the teachers of this Veda and the Samhita is named *Taittiriya* after him. He or one of the followers of this school was the *seer* of the Brahmana and the Aranyaka which supplemented the teaching of the Samhita and they were also therefore called the Taittiriya Brahmana and the Taittiriya Aranyaka.

Though the Samhita is named after Tittiri we must remember that he is not its author. He is only one of its famous teachers. The texts of the Samhita are believed to have been revealed by superhuman personages. According to one mode of division, the Samhita is divided into forty—one Kândas of which nine Kândas are ascribed to Prajapati, nine to Soma, seven to Agni and sixteen to the *Visve devas*. These are accordingly called the Kândarishis or the authors of the several Kândas, to whom all Taittiriyas are bound to offer daily oblations of water. It is not easy to determine the exact meaning of this tradition.

The Taittiriya Samhita is, in the current edition, divided into seven Kandas. Each Kanda is called an Ashtaka. The first Kanda alone can be strictly called an Ashtaka as it consists of eight Pras'nas. The total number of Prasnas in the seven Kandas is forty-four. These again are divided into 65 Anuvakas which in their turn are subdivided into 2198 Kândikas. Fifty words from a Kandikâ. A Kandikâ is therefore otherwise called a *panchâsat* or section of fifty words. The word *panchâsat* is in common use among us in its corrupt form *panchadi*.

Adhwara (sacrifice), Vajapeya and Rajasuya form the chief subjects treated of in the first Kanda. The second and the third Kandas treat of miscellaneous subjects such as the Nakshatreshthi. The fourth and the fifth Kandas are mainly devoted to Agnihotra or consecrated fire. Adhwara is continued in the sixth. The seventh and last Kanda is chiefly occupied with Jyotishtoma and many other subjects such as Asvamedha, Pitrimedha and Nrimedha are also treated of in several places and many of the philosophical doctrines which are alluded to in stray passages of the Rigveda find a prominent place here.

RETROSPECT.

The Sanskrit Journal having just completed its first year, it may not be out of place to say a few words before it enters on the second year of its existence.

The appended list of articles which have appeared in the Journal will give a fair idea of the character and variety of the subjects dealt with. To what extent they have fulfilled the object of the journal must be left to the judgment of the public. But the Editors trust that their perusal will have satisfied the readers that they have spared no pains to make the subjects interesting and profitable.

In the munificent patronage of their Highnesses the Maharajahs of Mysore, Travancore, Cochin, and Pudukota the Journal has found a tower of strength. The ordinary subscribers have been mostly graduates. From the class of Sanskrit scholars it has met with little success—partly, it may be because of the journal not having found its way to them and partly because of the extreme conservatism which looks down upon Prose Literature, which may be said to have had no existence or obtained little recognition.

But the greatest difficulty has been experienced in securing literary contribution of the character and style necessary to fulfil the object of the Journal. Those who have come forward are highly distinguished scholars of marked scholarship and to them our thanks are due and we shall be under great obligation to all who will favor us with their contributions. The articles of the first year will be some guide to intending contributors.

The Journal continues to be conducted, as already announced, under the general supervision of A. Sashiah Sastri c. s. i. to whom we take this opportunity of expressing our acknowledgments.

For convenience, the Journal for the last year has been bound up in single volumes and also into two parts, the English articles forming one part now and the Sanskrit Prose, the other. These may now be had on application to the managing Editor.

The Editors.

THE TAITTIRIYA LITERATURE.—(Concluded).

The Taittirīya Samhita has been published in *Roman* transcript by Dr. Weber in his *Indisch Studien* (1871—1872). It has also been edited with Sāyana's commentary in the *Bibliotheca Indica*. It was commenced by Dr. Roer in 1854, continued by Prof. Cowell and Pandit Rama Narayana and latterly by Mahamahopadhyaya Mahesh Chandra Nyaryaratna C. I. E. Another splendid edition of the Taittirīya Samhita, with Bhatta Bhaskara's commentary is in course of publication by the enlightened Government of Mysore.

We now come to the second division of Yajurvedic literature—the Brahmanas. The more usual name adopted by our Pandits to denote the Brahmana is S'ākhā. The most important Brahmana of the Krishna Yajur Veda is called the Taittirīya Brahmana or, as it is more usually styled among us, the Taittirīya S'akha. It is recognised as *the* Sakha of the Taittirīya Samhita, both by the Apastamba and the Atreya schools. It does not differ much from the Samhita, so far as the nature of its contents is concerned. It is in fact a supplement to the Samhita explaining and illustrating the several subjects treated of in the Samhita. It consists of three books; each book is called an Ashtaka. But the first and the second alone can be properly called Ashtakas, consisting, as each does, of eight Pras'nas. The third book consists of nine Pras'nas. Western criticism would, in these circumstances, be disposed to jump to the conclusion that the ninth Pras'na of the third book is a later addition, though our Pandits would regard the application of the term Ashtaka to the third book as an instance of inclusive indication (अजहृक्षणा or उपादानलक्षणा). The Taittirīya Brahmana with Sayana's commentary has been edited by Dr. Rajendra Lal Mitra (1855—1870) in the *Bibliotheca Indica*.

There is another Sakha of the Taittirīya Yajurveda now extant among us. It is known as the Kāthaka. It consists of five Pras'nas. The first three Prasnas treat of the preparation

of four peculiarly sacred sacrificial fires—the Sāvitra, the Nāchiketa, the Chāturohtra and the Vaisvasrija. In the second section treating of the Nachiketa fire, we have the same story that we meet with in the Kathopanishad, viz, Nachiketas being given away by his incensed father to Yama and his question to Yama bearing here on sacrificial ceremonial, not on theosophy as in the Upanishad. The fourth Pras'na treats of the Arunaketuka fire and the fifth Pras'na is devoted to Brahmanic education and the rules relating to the daily study of the Scriptures. But the details given are not so full as in the Grihya Sutras.

This S'akha is ascribed to the sage Katha, the disciple of Vais'ampayana, and is hence known as the Kāthaka S'akha. The last two Pras'nas are considered peculiarly sacred and are to be read only in the forest. So they have been detached from the first three Pras'nas. The first three Pras'nas alone are now generally called the Kāthaka and the last two have been joined to the Taittirīya Aranyaka where they occur as the first two Pras'nas.

Thus what is now known as Kathaka Sākha consists only of three Pras'nas. This is more generally studied by the Taittirīya Brahmanas than any other portion of the Taittirīya Scriptures. For it is the smallest of the Yajur Vedic volumes and is thought to constitute a complete S'akha. The saying goes that [एकां शाखां अतीत्यश्रोत्रियो भवति] a Brahman is elevated to the rank of a Srotriya if he studies one S'akha at least. This short cut to a Srotriya's dignity is naturally preferred in these days when the struggle for existence is so keen and Vedic scholarship has no market value.

Prof. Weber remarks that in addition to the Pras'nas noted above, the Kathaka Sākha also contains two other sections which, according to his surmise, are found in the Atreya school. This surmise of his is probably based on the Anukramani of the Atreya school. But since the Samhita as well as the Sākha of the Atreya school has been lost, there now exists no means of verifying this conjecture, which, relating as it does to a Sākha not in existence, can serve no practical purpose.

Prof. Weber is further of opinion, and in this he is very probably correct, that the Kâthaka Sâkha is a supplement to the Kâthaka Samhita about which he has, as we have already seen, given us some information and which formed the subject of a dissertation in the last Oriental Congress held in Geneva. He also remarks that a considerable space of time must have elapsed between the Kathaka Samhita and the Sâkha.

For in the Sâkha we find allusions to Maha-Meru-Krouncha, and Mainâga, to Vais'ampâyana and Vyâsa. And reference is also made to *Itihasas, Puranas, Kalpas and Gâthas*. This view also is very probably right; but the reason he assigns for it loses much of its force as he elsewhere says that in the Kâthaka Samhita itself we find mention of Dhritarashtra Vaidichitravirya and of the contests between the Pâncâlas and the Kounteyas. As regards the mention of the term *Puranas*,* we have elsewhere remarked that Sayana understands by the term certain passages in the Brahmanas, and not any distinct class of literature. Dr. Weber also says that the fourth Pras'na of the Kâthaka Sakha is ascribed to another author, viz, to the Arunas or to Aruna. † He has not however told us whence he derives this information. But we have the word of Sâyana that all the *five* Pras'nas (Sâyana makes no reference to the two additional sections, which, Weber conjectures, are to be found in the lost Sâkha of the Atreya school) are due to the sage Katha alone and we may be pardoned if we are disposed to trust Sayana's word more than the *ipse dixit* of the learned western doctor. Says Sayana in his introduction to his commentary on the Taittiriya Aranyaka:—

* Vide our article on the Puranas.

† We wonder whether the word Aruna in the expression *Arunaketuka* has anything to do with this remark of Dr. Weber! The Arunaketuka fire forms the subject-matter of this Prasna and as it forms the first Prasna of the Taittiriya Aranyaka, the Aranyaka itself is, we believe for that reason, generally known among us as the Aruna. Dr. Weber has a way of his own of mystifying things. He never let us clearly see what he is driving at, every now and then falls back on a reserve that is peculiarly exasperating, frightens us with a formidable array of proper names, bases conjectures on them, which he takes care on a subsequent examination to contradict or modify in the footnotes, in fact bewilders and dumb-founders us with his erudition.

कटेन मुनिनादृष्टं काठकं परिकीर्त्ये
सावित्तो नाचिकेतश्च चातुहोत्रतृतीयकः ।
तुर्यो वैश्वसेनस्तद्वद्वहिरारुणकेतुकः
स्वाध्यायब्राह्मणश्चेति सर्वं काठकमीरितं ।
नारण्याधीतिनियमः सावित्रादिचतुष्टये
अतस्तद् ब्राह्मणग्रन्थे धृतं व्याख्यातमप्यदः ।
वहिरारुणकेत्वास्व्यः काठके पञ्चमं धृतः
आरण्यकाव्यादाख्यातः तद्व्याख्याधप्रतन्येत ॥

In addition to these two Brahmanas or 'Sakhas' of the Black Yajurveda, Dr. Weber mentions many other works of this class. These works are now most of them extinct but are alluded to and quoted from in later writings. Some of these may be briefly mentioned here. First comes the 'Maitrayani Sakha'. Dr. Weber says that according to the Fort William Catalogue, the Maitrayani Sakha is in existence there and other Manuscripts of the same have subsequently come to light. But he classes this work among the Samhitas of the Black Yajurveda and from the quotations therefrom conjectures that it must be similar to the Kathaka Samhita. In this promiscuous use of the terms Sakha and Samhita he ignores the orthodox distinction between the two without any sufficient justification. Dr. Buhler has made in the Indisch Studien XIII a detailed survey of the works composing this Sakha. 'According to this', Dr. Weber proceeds, 'the Maitrayani Samhita. (The Sakha has here become metamorphosed into a Samhita) consists at present of five Kandas. The second Kanda is the Maitrayani Upanishad.' This fact itself favors the presumption that the Maitrayani Sakha is a Sakha proper or Brahmana and not a Samhita, for with the exception of 'Isopanishad*' all other Upanishads are attached, if they be not separate treatises, to the Brahmanas and the Aranyakas. Being an Upanishad, this Kanda must be according to his opinion, a later addition—inserted into the body of the Sakha for recognition as part and parcel of the Sakha †. The last Kanda is expressly designated as Khila and must therefore be a later supplement.

* It forms the last portion of the Vajasaneyi Samhita.

† Dr. Weber does not say so, but from some acquaintance with his way of thinking we have presumed to infer that this would be his line of reasoning if he were pressed to explain why the later addition came to be the Second Kanda.

Dr. Weber mentions the Bhallavi, the Satyayani, Sakayani, Sayakayani, Kalabavani, Salankayani and Chhagalin and thinks that they may all be different schools of the Black Yajurveda. But he is not quite sure. No works bearing these names now exist and it is not clear whether they were Brahmanas or Upanishads. But quotations from these works are to be met with in Sayana and other writers and many of them are mentioned as schools of the Black Yajus, in the Charanavyuha, a modern work giving a list of the Vedas and the several schools of each.

We have only one Aranyaka belonging to the Black Yajurveda. It is known as the Taittiriya Aranyaka. It is called an Aranyaka as it is to be studied only in the Aranya (forest). So says Sayana also.—

“ अरण्याध्ययनादेतदारण्यकमितीर्यते । ”

As we have remarked above, the two first Pras'nas of the Aranyaka are the two last sections of the Kathaka and have been prefixed to the Aranyaka as they are considered too sacred to be studied anywhere except in the forest. Says Sayana— एतदारण्यकं सर्वे नात्रती श्रोतुमर्हति ।

In addition to these two prasnas, the Aranyaka contains eight more Prasnas. The third Prasna gives the mantras of the Chaturhotra Chiti. The fourth gives the mantras for the Pravargya ceremony. The fifth explains the object of the Mantras of the fourth Prasna. The sixth treats of Pitrimedha or religious ceremonies for the dead. The seventh, the eighth and the ninth form the Taittiriya Upanishad and the tenth forms the Yagniki-Upanishad. The four last prasnas have been translated by Dr. Roer in the Bibliotheca Indica.

The Taittiriya Aranyaka has been edited with Sayana's commentary by Dr. Rajendra Lal Mitra in the Bibliotheca Indica.

The Svetâsvatara Upanishad is also considered to belong to this Veda and the Maitrâyana Upanishad which, Dr. Weber is not quite sure, is the same as the Maitrâyani Upanishad which forms the second Kanda of the Maitrayani Sakha, also belongs to this Veda and is considered by Dr. Weber to stand in close relation with the teaching of the Buddhists.

THE PURUSHA SÛKTA.

The Purusha Sûkta is regarded by the Brahmans as one of the holiest of Vedic hymns. And deservedly so. For it contains, in a few suggestive *riks*, the pith of Vedic theosophy—a succinct account of the relation of God, man and the universe. The very advanced views which this hymn holds with regard to some of the important problems of Ontology have been a puzzle to western scholars who uphold the theory of the primitive simplicity of Vaidic hymns and they have escaped out of the difficulty by regarding the hymn as the latest product of Vedic activity. Mr. R. C. Dutt, who in spite of a patriotic love for his national literature has nevertheless derived his inspiration from western *savants*, makes the following remarks on this Sûkta¹—“The hymn itself was composed centuries after the time when the Rig Veda hymns were generally composed, as is proved by its language and its ideas. It was composed after the Rik and the Saman and the Yajur Vedas had been separately classified (verse 9), and after the idea of the sacrifice of the Supreme Being (unknown elsewhere in the Rig Veda) had found a place in the Hindu religion. It was composed, as Colebrooke states, after the rude versification of the Rig Veda had given place to the more sonorous metre of a later age. Weber, Max Muller, Muir and other scholars all agree as to this hymn being comparatively modern.”

Muir says that this Sûkta was ‘evidently produced at a period when the ceremonial of sacrifice had become largely developed, when great virtue was supposed to reside in its proper celebration, and when a mystical meaning had come to be attached to the various materials and instruments of the ritual as well as to the different members of the victim!’

We leave the question of the relative posteriority of the several hymns to the scholars of Europe, who seem to have a special aptitude for this branch of inquiry. We, Indians, con-

1. Dutt's ancient India BK I Chap 5.

cern ourselves with what is said, more than who said it and when. It is this tendency of the Indian mind that accounts for the absence of historical works in our literature and has given a pretty long tether to the theorising propensities of western Sanskritists. But we may note one or two things with regard to this hymn.

1. It will not do to say that the hymn is of late origin simply because it contains references to some of the details of ceremonial sacrifice or to the caste system. *Sacrifice* seems to be the keynote of the Rig Veda as it is indisputably of the other Vedas and hymns may be found in several Mandalas which have sole reference to the technicalities of sacrificial lore. Indian tradition has it that the Rig Veda was compiled to meet the requirements of the Hota, one of the chief officiating priests at a sacrifice, and the statement made by Goldstücker that some of the hymns will hardly lend themselves to the purposes of sacrifice will not, even if substantiated, weaken our position as our contention is simply that the *major* portion of the Rig Veda hymns refer to sacrifice more or less directly.

We hold that the caste system existed when many of the hymns of the Rig Veda were *composed*, though not in its present hide-bound form and though free from the blind rigidity of later times. We are aware that Mr. R. C. Dutt brings forward positive and negative proofs to show that there was no caste-system during the Vedic period and the very words Brahmana, Vipra and Kshatriya are used in the Rig Veda without any reference to the castes. We are also aware that western scholarship will be shocked to see such a theory as ours maintained at a time when, they think, the question has been finally settled once for all. But we are of opinion that the question can well bear a re-examination, and we propose to take it up at an early date.

2. Mr. R. C. Dutt maintains that the Puruṣa Sūkta was composed after the Rik, the Sāman, and the Yajur Vedas had been separately classified and bases this inference of his on the ninth verse of this hymn, where *richas*, *Sāmāni* and *Yajus* are mentioned by name. If this verse had been *composed* after the

several Vedas had been *compiled* into distinct books, how came this verse and this hymn to be found *in the body of one of them*? Does he mean to say that this particular hymn was composed afterwards and inserted into the body of the book that it might not be regarded as a later and spurious addition? Why all this torturing and twisting to uphold a particular theory? There is not the ghost of a reference to the *distinct compilations* of the several Vedas in the verse. *Richas*, *Sāmāni* and *Yajus* do not there refer to the several Vedas but simply to Rik, Sāman and Yajus *verses* and *texts*, all of which were and must have been in existence long *before* the time of their codification into separate treatises and each of which had a distinct purpose and application in sacrificial ceremonials. Vidyāranya does not in his commentary take the words to refer to the several Vedas. No one will think of ignoring the *plural form* of the words used and take the trouble of interpreting them in the collective sense—to fall, as the reward of this trouble, into the fallacy of arguing in a circle!

3. The language of this hymn is particularly sweet, rhythmical and polished and this has led to its being regarded as the product of a later age when the capabilities of the language had been developed. But the polish may be due to the artistic skill of the particular author, to the nature of the subject and to several other causes than mere posteriority in time. We might as well say that Chaucer must have lived centuries after Gower, because the language of the former is so refined and that of the latter, so rugged. We must at the same time confess that we are unable to discover *any distinct linguistic peculiarity* in the hymn which will stamp it as of a later origin.

4. Rev. Maurice Phillips observes.² Though human sacrifices were known during the mantras or the oldest hymns of the Veda, the evidence is too scanty for us to conclude that they were *common*. The ninetieth hymn of the tenth Mandala of the Rig Veda in which *Puruṣa*, the primeval male, is described as 'cut to pieces and offered as a sacrifice by the Gods' shows that the idea of offering a man, *Puruṣa*, was familiar to the ancient

2. The teaching of the Vedas p. 108.

Aryans. It is true that the *Purusha* in the hymn is an imaginary being; but the description of his immolation is so real and minute as to justify the conclusion that it was taken from the well known manner in which human beings were sacrificed. Professor Max Muller also is of opinion that human sacrifices, prevailed among the ancient Hindus³, (not in the Brahmanic or the Vedic period but at a still earlier age). Dr. Rajendra Lal Mitra also inclines to this view⁴. Let our readers study the *Purusha Sūkta* and judge for themselves how far the conclusions of Rev. M. Phillips are justified.

The *Purusha Sūkta* consists of sixteen verses in the Rigvedic edition all in anuṣṭup metre except the last verse which is a trisṭap. The hymn is attributed to a Rishi named Narayana and is therefore called *Narayana Anuvāka*. It is used by the Brahmans in their religious ceremonies in a variety of ways and many who cannot spare time for the study of a complete *Veda* generally content themselves with learning the *Rudrādhyāya* and the *Purusha Sūkta*. We propose to deal with the *Purusha Sūkta* here and explain it as we have done the *Sandhyāandanam*.

3. Vide his *History of Sanskrit literature* pp 419 and 420.

4. We may in this connection refer our readers to the life and letters of *Sambuchandra Mukerji* by Mr. Skrine I. C. S., where we get some idea of the way in which Doctor R. L. Mitra has tried to hunt up for references to human sacrifices.

THE PURUṢHASŪKTA—(Continued).

RIK. I.

हरिः ओं ।

सहस्रशीर्षा पुरुषः सहस्राक्षःसहस्रपात् ।

सभूमिं विश्वतो वृत्त्वात्यतिष्ठदशाङ्गुलम् ॥

Purushah=The Supreme Being, *Sahasrasīrsha*=hath a thousand heads, *Sahasrākshah*=hath a thousand eyes, *Sahasrapāt*=hath a thousand feet; *Sah*=He, *Bhumim*=the Universe, *visvatah*=on all sides, *vritvā*=pervading, *das'āngulam*=to the extent of ten inches, *atyatishṭat*=lay beyond.

The Supreme Being hath a thousand heads, a thousand eyes, a thousand feet; pervading the Universe on all sides, He lay beyond it to the extent of ten inches.

The whole Universe of existing things animate as well as inanimate is regarded as the body of *Purusha*—the Supreme Being. Hence the eyes of all living beings are His; their heads, His heads; their feet, His feet. He is thus spoken of as having a thousand eyes &c. *Thousand* is here used for *Countless* by what is called *Upalakshana*. *Upalakshana* is defined as स्वप्रतिपादकत्वेसति स्वेतरप्रतिपादकत्वम् i. e. the implication of something not expressed in addition to that which has been expressed. *Das'āngulam* is also used here by way of *Upalakshana*. All that is meant is that the Supreme Being is something *over and above* this Universe, which forms only a part of Him.

RIK II.

पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् ।

उतामृतत्वस्थेशानः यदन्नेनातिरोहति ॥

Idam=this, *Sarvam*=all (is), *Purushah eva*=the Supreme Being alone, *yat*=what, *Bhutam*=existed in the past, *Yad cha*=and what, *Bhavyam*=shall come into being, (all that is He alone); *Uta*=Besides, (He is), *Is'annah*=the Lord, *amritatvasya*=of immortality; *Yat*=for the reason that, *annena*=for the sake of distributing the reward (of the former actions of all beings), *atirohati*=He assumes the form of the Universe.

All this Universe that *is*, all that has been and will be—every thing is the Supreme Being alone—is nothing but a fraction of Him. He is, besides, the Lord of Immortality, since He assumes the form of the Universe only to enable all beings to reap the reward of the former deeds.

COMMENT:—

This Universe is *material* and *perishable*. The Supreme Being is *spiritual* and *imperishable*. What then is the meaning of saying that this perishable Universe is nothing but Him? This rik answersthis question and says:—Puruṣha—the Supreme Being—is really the Lord of immortality. But He transforms a part of Himself into the visible Universe around us, only to enable all living beings to reap the reward of their former deeds. It is only a *part* of Him, that is thus transformed. Puruṣha exists *simultaneously* in both the forms. A portion of Him is seen in the form of this Universe; but in addition to this visible manifestation of Him, the Supreme Being exists in His *immortal*, spiritual form,—if the word *form* can be used to denote His Essence. Matter in its various modifications and the individual souls in their several stages of evolution are all constituents of Brahman's (the Supreme Being) nature. But in what sense they are His constituents—this the present Rik leaves an open question. S'ankara's view is this: A certain power called Mâyâ is associated with Brahman. When Brahman is associated with this *S'akti*-Mâyâ—he is called Is'vara. What this Mâyâ really is, it is difficult to say. It is the indefinable cause which, by association with Brahman projects the appearance of a material world comprising distinct individual existences. Mâyâ, by a progressive evolution, modifies itself into the several material elements and the bodily organs of various living beings. The individual souls are really portions of the Universal Brahman, which have been brought by Mâyâ under her influence and which, under the material encumbrances imposed by Mâyâ, are unable to realise their true nature and so have come to regard themselves as separate entities distinct from the Universal soul. Thus it is that souls which are only portions of Brahman are conditioned, individualised and enveloped in a material case by Mâyâ and become *agents* and *enjoyers*. The actions of these souls have their merit and demerit,

whose fruits they are to reap in a series of future existences. At the end of every Kalpa the whole material world is merged into Mâyâ and the individual souls lie in a latent state. But the fruits of their Karma have not yet been exhausted; so when after the *pralaya* a new world is evolved out of Mâyâ, these souls once more enter the cycle of birth and rebirth. They are finally released from this coil of Samsâra when they realise their real nature and their absolute identity with the universal soul and the illusory restrictions imposed by Mâyâ. True knowledge, as taught by *S'ruti* and learned from the Âchârya after a preliminary course of self-sacrificing discipline, leads to this realisation and such realisation brings about the extinction of the seed of Karma and final emancipation from Mâyâ's thralldom.

This, in brief, is the teaching of S'ankara. The visible universe around us consists of two distinct elements—matter and spirit (Jîva). Matter is evolved Mâyâ and Mâyâ, whatever its essence may be, is but a power of Brahman. And Jîva is only Brahman conditioned by Mâyâ. Thus both matter and spirit are really parts of Brahman.

According to Râmânuja, matter and souls have come out of Brahman and cannot exist without him. He pervades all matter and all souls and rules them. During the *pralaya*, matter and souls are reduced to a subtle state and are absorbed into the Lord, in whom they remain in a nascent condition devoid of individual distinctions. They do not however become one with Brahman. They are *within* Him but yet separate. After the *pralaya*, through the will of the Lord, creation begins anew; primary matter passes out of Him and becomes evolved into gross matter and the souls which had lain within Him in a Samkocha or contracted form expand and impelled by their former deeds enter into connection with matter. Severance of this connection with matter is brought about by true knowledge and then the souls retaining their individuality, remain for ever in a state of unalloyed bliss, *in* Him, yet *from* Him. Though thus according to Râmânuja, both matter and souls are distinct from Brahman and retain their distinctive character through eternity, they have sprung out of Him, they are pervaded by Him, they are, as it were, His body. He is the

spirit that lives and breathes within them all and supplies their motive power. It is in this sense that the universe of matter and spirit is said, by the Vis'ishtādvaitins to form part of the Supreme Being.

यदन्नेनातिरोहति— *Yad annena atirohati*. Muir translates the expression thus *— 'Since (or when) by food he expands, Colebrooke also translates it by 'He grows by nourishment'. अन्न (anna) means food or nourishment. But to say that the Supreme Being expands by food or grows by nourishment makes no sense. The expression is pregnant with meaning. It serves to reconcile the inconsistency between the two preceding statements—(1) All this (perishable) Universe is *He* alone (2) and yet *He* is the Lord of immortality. And it shows, for what purpose the Immortal Lord also comes to assume this transient form. We have, here as elsewhere, followed Vid-yāranya and it is difficult to see why his interpretation has failed to commend itself to these scholars, unless perhaps it be that Vid-yāranya's commentary was hardly available in their days; and again this interpretation is based on the theory of re-birth (Janmāntara and Karma)— any reference to which theory western scholars have agreed not to find in the Rig Veda.

RIK. III.

एतावानस्यमहिमा अतो ज्यायांश्च पूरुवः ।

पादोऽस्य विश्वाभूतानि त्रिपादस्यामृतं दिवि ॥

Etāvān=(The Universe) of such extent, *asya*=(is) *His*, *mahimā*=manifestation of power or glory; *cha*=and, *Purushah*=The Supreme Being (is), *jjāyān*=much greater, *atah*=than this, *vis'vā*-visvani=all, *bhūtāni*=things that exist, (are) *pādah*=a fourth, *asya*=of Him. *Asya*=His, *tripād*=three-fourths, *amritam*=being immortal and changeless, *divi*=(remains) in self-luminous effulgence (as Brahman).

This Universe of existing things, together with all that *was* and *will be* is only a manifestation of his power or glory, not His real nature. For all existing things are but a quarter (a very small fraction) of Him, while (three-fourths or) the greater part of Him remains immortal and changeless as the Self-luminous Brahman.

(To be continued)

PURUSHASUKTA—(Continued).

RIK. IV.

त्रिपादूर्ध्वउदैत्पुंषः पादोऽस्येहाभवत्पुनः ।

ततोविष्वङ्क्वामत् साशनानशने अभि ॥

Tripāt = Three-fourths, *Purushah* = The Supreme Being, *udait* = went up, *Urdhvah* = above (the trammels of Samsara); *Pādah* = one-fourth, *asya* = of Him, *iha* = here, *abhavat* = came, *punah* = again and again; *Tatah* = then, (this one-fourth part of Him), *vyakrāmat* = spread, *vishvang* = on all sides, *sās'ana*—*unasane abhi* = over things that eat and things that do not eat.

The Supreme Being who has been called the three-fourths portion is above all phenomenon. It is only a quarter of Him that during *pralaya* lies in a nascent state and afterwards comes out as the visible universe around us. It is this one-fourth part that spreads in all directions as the phenomenal world consisting of things animate as well as inanimate.

Comment on Riks 3 and 4. These two *riks* clearly and distinctly lay down the relation that exists between the Supreme Being and the universe. All the phenomenal world is nothing but a portion of the Supreme Being; over and above this phenomenal manifestation, there remains the Supreme Lord who is above all change, who never comes within the trammels of *Samsāra*. That which we see as the visible world around us is but a small portion of His Essence, which is absorbed in Him during every *pralaya* comes out of Him at the beginning of every *Kalpa*.

Punah. Vid-yāranya takes it to be equivalent to *punah* *punah*, again and again; that is, after every *pralaya*, the universe which had been dissolved into Brahman assumes again the visible material form. *Vishvang* = on all sides. Vid-yāranya interprets it thus. 'देवार्थगादिरूपेण विविधः सन् = assuming various forms such as gods and animals.'

Sas'ana—anas'ane. Griffiths remarks thus, "According to Sâyana and Mahidhara, over both classes of created things, those capable of enjoyment, that is, who can taste the reward and punishment of good and evil actions, such as gods, men and lower animals, and those who are incapable thereof, such as mountains and rivers." Colebrooke also translates the expression thus: *what does and what does not taste (the reward of good and bad actions).*

All that we can say is that Sâyana does not say anything of the kind. He says *साशनम् = भोजनादिव्यवहारोपेतं चेतनं प्राणिजातम्, अनशनम् = तद्रहितमचेतनं गिरिनद्यादिकम् = living beings that perform the functions of alimention and lifeless things such as mountains and rivers, that are not capable of such functions.*

Of course this does not make any material difference in the interpretation of the *rik*, but we may take this opportunity of pointing out that unless Vidyâranya is carefully studied and closely followed, it will be difficult to understand clearly the meaning of the Sukta. We wish that our readers tried to make sense out of the translations of several western scholars; then they will come to see that without the aid of the systematic exposition of Vidyâranya, the hymn in its literal translation will appear to be a tangled mass of incoherent rhapsody.

RIK. V.

तस्माद्द्विराडजायत विराजो अधिपूर्वः ।

सजातो अत्यरिच्यत पश्चाद्भूमिमथो पुरः ॥

Tasmât = From Him (*i. e.* the Supreme Being), *Virâd =* the sum total of the material of which the universe is made up, *ajāyata =* was born; *Virâjoadhi =* over (*i. e.* penetrating into) this mass of matter, *Purushah =* the Lord (transformed Himself into the animating principle of this universe of matter); *jâtah =* (After being thus) born (*i. e.* after this transformation), *sah =* He, *atyarichyata =* became differentiated as the individual souls of gods, men &c; *paschât =* then, *bhumim =* (He shaped the shapeless, primeval mass of matter into the earth and the other spheres) *athah =* then, *purah =* (out of the same

matter) he provided the several individual souls that were lying un bodied with bodies.

From this Same Supreme Being was born all the shapeless, primeval mass of matter of the universe. Into this mass the Lord penetrated and became its life principle. He then became differentiated as the several individual souls of men, gods &c, while retaining at the same time a distinct spiritual form as the presiding Deity of the universe of matter. Then he shaped the crude mass of matter into the earth and the other heavenly spheres. Then he provided the several individual souls of gods men &c, with bodies suited to their particular conditions.

Comment—This is a difficult rik and its meaning can be grasped only after considerable effort. It puts the entire subject of cosmology in a nut-shell. It explains very briefly and tersely how the whole universe of spirit and matter came into existence and the succeeding riks merely expound the details of creation and the *modus operandi* by which the several classes of existing things came into being.

One thing must be first premised. The Sukta does not propose to explain how all this visible multiplicity of shapes and beings *first* came into existence. Neither the Veda nor the Vedanta attempts the solution of the problem of *original* creation. The mind of man is limited and has to stop somewhere. It vainly fabricates a fiction that there *was a time* when there was *absolutely* nothing but a single Being and that He, at a particular time, brought all this universe into existence. This figment of the human mind will only land us in endless puzzle and accordingly the Vedantic philosophy wisely shelves aside this question of *creation for the first time* and postulates certain things such as creation and Karma as *anâdi* *i. e.* things that have to be taken for granted and whose origin cannot be explained. We may in this connection refer our readers to that splendid passage from Herbert Spencer's 'First principles of Synthetic philosophy' where the gifted author arrives at pretty much the same result:—

"Differing so widely as they seem to do, the atheistic, the pantheistic, and the theistic hypotheses (regarding the origin

of the Universe) contain the same ultimate element. It is impossible to avoid making the assumption of self-existence somewhere; and whether that assumption be made nakedly, or under complicated disguises, it is equally vicious, equally unthinkable. Be it a fragment of matter, or some potential form of matter, or some more remote and still less imaginable cause, our conception of its self-existence can be formed only by joining with it the notion of unlimited duration through past time. And as unlimited duration is inconceivable, all those formal ideas into which it enters are inconceivable; and indeed, if such an expression is allowable, are the more inconceivable in proportion as the other elements of the ideas are indefinite. So that in fact, impossible as it is to think of the actual universe as self-existing, we do but multiply impossibilities of thought by every attempt we make to explain its existence. "[For further information vide pp. 30—36. Herbert Spencer's First principles of synthetic Philosophy".]

All that the rik does is simply to point out how creation proceeds at the end of a *pralaya* and at the beginning of a *Kalpa*. During *pralaya*, the souls of all living beings with the latent possibilities of their past Karma are merged into Brahman (the Supreme Being); and all matter, becoming extremely attenuated and etherialised is ultimately resolved into Mâyâ and this Mâyâ is likewise absorbed into Brahman. Thus during *pralaya* one alone exists and that is Brahman, containing within Himself, however, numberless potential existences. At the end of the *pralaya*, Mâyâ first gets out of Brahman and becomes a crude nebular mass of matter, which is technically known as *Virâj*. Then Brahman breathes a part of Himself into this inert mass of matter and becomes its animating and sustaining principle and its presiding Deity, who is technically known as *Prajâpati*. Then the several souls of gods, men, beasts &c., that had been absorbed in Brahman with the accumulated force of their past *Karma*, potential but not extinct, issue out as *Jivâs*, ready to take such forms as are determined by their former deeds.

The first *Jivas* that came of Brahman are the gods and the *Sâdhyas* and they contemplate on and pray to *Prajâpati* for the creation of the other things of the Universe. Then the crude mass of matter is shaped out into the several spheres and the remaining unbodied souls that had issued out of Brahman are provided with bodies. The sequel explains the several details of this *uttara S'rishti* or later creation.

It must be noted that all this matter and the spirits proceed out of what has been called in Riks 3 and 4 as the one-fourth part of the Supreme Being. It is this one-fourth part that becomes *Prajâpati* or the vital principle of the Universe. It is from this one-fourth part that the material Universe and the several souls issue out. This one-fourth part that becomes thus subject to these several changes and transformations under the influence of Mâyâ is technically known as *Îs'vara*, while the remaining three-fourths that never undergo any change constitute what is called *S'uddha Brahman*. *Tasmât* (From Him) here therefore refers to the one-fourth portion mentioned in the preceding riks. *Virâj* is the product of Mâyâ, which comes out of *Îs'vara* in the form of *Brahmânda* or the mundane egg. Mr. Wallis in his 'Cosmology of the Rig Veda' has the following note on the word. "*Viraj* whose name in (Rig-Veda X 159, 3) appears to mean 'queen' would seem to be the female counterpart of Purusha as Aditi of Daksha in X 12 4, 5; c. f. Brihadaranyaka upanishad 4. 2. 3 &c." This is true in a sense; for Mâyâ represents the female essence of *Îs'vara* and *Virâj* is the product of Mâyâ.

Paschât Bhûmim atho purah. Vidyâranya interprets *purah* thus, *पूर्यन्ते सप्तभिर्घातुभिर्निरितिपुरः शरीराणि* = bodies which are made up of the seven kinds of tissues, muscles, bone &c. This interpretation has not commended itself to western scholars. They are evidently of opinion that it is far-fetched, and take the expression to mean 'eastward and westward over the earth' i. e. both before and behind the earth. They all translate this rik more or less in this strain:—"From him *Virâj* was born; again Purusha from *Virâj* was born. As soon as he was born he spread eastward and westward over the earth." We wish to know what these scholars mean by saying that from Purusha *Viraj* was born and from *Viraj* was Purusha born. Does this not look like a paradox? Curiously enough, none of these scholars think it necessary to explain the inconsistency.

The fact is that to those who are not saturated with the ideas of Vedantic philosophy, the interpretation of Vidyâranya must seem unfamiliar and forced. But without the clue furnished by Vedanta, the passage will be dark as the darkest oracle—and the only way of escaping out of the difficulty would be not to appear to notice it.

(To be Continued)

LITERARY JOTTINGS

INDIAN AND ASSYRIAN ART.

The general affinity between Indian and Assyrian art, says Architect, may be in part due to the common substratum, and common Aryan inspiration of Indian and Assyrian civilization. When the Aryans made their way through Afghani tan and Kashmir into Punjab, they found the plains of the Upper Indus already occupied by a Turanian race, which they indeed easily conquered, but which, as the caste regulations of the Code of Manu prove, was far superior to themselves in industrial civilization. These aborigines already worked in metal and stone, and wove woollen, cotton and linen stuffs, knew how to dye them, and to embellish their buildings with painting; the descriptions of Megasthenes prove that, even at its highest development, Hindu civilization was more Turanian than Aryan, and the pre-Aryan Turanian civilisation of India must have been similar to the pre-Semitic Turanian civilization of Babylonia, Chaldaea, and Assyria, and probably proceeded it. All that is monstrous in the decorative forms of Indian and Assyrian art, all that is obscene in Indian symbolism, is probably derived from common Turanian sources, anterior to direct commercial intercourse between India and Assyria. But when we find highly artificial and complicated Indian decorative designs identical in form and detail with Assyrian, we feel sure that the one must have been copied from the other, and indeed there can be no doubt that the Indian ornamental designs applied to and derived directly from sculpture, which are identical with Assyrian, were copied from the monuments of Assyria, Egyptian, of course, from Egypt. We cannot trust alone to the allusions, references, or even discriptions of the Bible, Homer, and the Ramayana and Mahabharata to identify the art manufactures of India with those of Assyria, Phoenicia, and Egypt; by themselves they indicate generic likeness only, and their specific identity can be demonstrated only by a comparison of the actual remains of ancient art, and of the carved and painted representations on contemporary monuments. But when this identity has been proved from the monuments and other remains, the Bible, Homer the Ramayana and Mahabharata and Pliny are invaluable, in that they enable us to complete our information on the sure and certain foundations so laid; and to the picture thus composed of the early civilisation of the world we are justified in giving colour and motion from the strictly traditional, still living, civilisation of India.

VI. RIK.

THE PURUSHASŪKTA (Continued).

यत्फुरुषेण हविषा देवा यज्ञमतं ववत ।

वसन्तो अस्यासीदाज्यं ग्रीष्मइध्मः शरद्विः ॥

Yat = when, *Devāh* = the devas or the gods, *Atanvata* = performed, *Yajnam* = the (mental) sacrifice, *Purushena* = with the Supreme Being, *Havisha* = as the *havis* or the sacrificial offering, *asya* = for this (sacrifice), *Vasantah* = the spring, *âsit* = was, *âjyam* = the sacrificial butter; *Grishmah* = the summer, *idhmah* = (became) the fuel; *S'arat* = the autumn, *havis* = (became) the offering.

When the gods performed the mental sacrifice with Purusha as the offering, the spring formed the sacrificial butter; the summer was the fuel and the autumn was the holy offering.

Comment:—It has already been remarked that the gods^s were the first to come out of the Supreme Being after *pralaya* and to be provided with bodies. Among these gods are also included certain semi-divine beings called Sādhyas, and Rishis or sages, the Vedic seers. These gods, Sādhyās and Rishis, Vidyāranya regards as the representatives of the life and the senses of Prajāpati—the presiding Deity of Virāj. Just as life and the senses draw out the activity of a person, so these powers bring out the latent possibilities of Prajāpati. When they thus came out, they saw nothing but the Brahmanda or the mundane egg, a shapeless mass of nebular matter, which the Supreme Being animated as its vital principle and presiding Deity. The gods wished for the shaping out of the Universe and therefore performed a mental sacrifice, that is, contemplated on and prayed to the Supreme Being. This contemplation is metaphorically described as a sacrifice. The requisites of a sacrifice are clarified butter, fuel and the offering of *havis*; the figure is continued and it is stated that the three principal seasons of the year (including the secondary three)

formed the ingredients of the sacrifice. Metaphor apart, the meaning is, year in, year out, the gods prayed to the Supreme Lord to bring the universe into shape and create law and order. The implication is that when the sole things that existed were the Brahmānda, Prajāpati and the Devas, Time was, but naught else; and so that was the only thing that could be immediately pressed into service as the sacrificial material.

VII. RIK.

सप्तस्यासन्परिधयस्त्रिसप्तसमिधःकृताः ।

देवायद्यज्ञं तव्वाना अबध्नन्पुरुषं पशुम् ॥

Asya=For this (mental sacrifice), *āsan*=there were, *sapta*=seven, *paridhayah*=sacred enclosing sticks; *trissapta*=thrice seven, *Samidhah*=fuel-sticks, *kritah*=were prepared; *yat*=when, *devāh*=the gods, *tānvānah*=performed, *yajnam*=the sacrifice, *abadhnan*=they bound, *purusham*=the Supreme Being, *pas'um*=as the victim.

For this sacrifice, there were seven *paridhis* or fencing logs and thrice-seven fuel-sticks were prepared; when the gods performed this sacrifice, they bound the Supreme Being (to the sacrificial post) as the victim (to be immolated).

Comment. This *rik* occurs as the fifteenth in the Rigveda Samhita; but is placed as the seventh in the Taittiriya Aranyaka. We have followed the Taittiriya arrangement, as this verse forms a natural continuation of the sixth *rik*.

The same figure is kept up in this *rik* as also in the sequel. Enclosing the sacrificial fires on all sides are placed certain sacred twigs, seven in number—three round the *Āhavanīya* fire, three round the **Uttara vedi* and one representing the sun. And a bundle of twenty-one small sticks is thrown into the fire as a preliminary to the sacrifice.

* There are three sacred fires pertaining to sacrifice (*gārhapatya*—that which is perpetually maintained by a *grihapati* or householder, which he receives from his father and transmits to his descendants, and from which fires for sacrificial purposes are lighted. (2) *Ahavanīya*—the eastern fire burning at *āhavana* or a sacrifice, taken from the *gārhapatya* fire. The sacrifice proper is performed

The *rik* gives us no clue as to what things, in this mental sacrifice, represented the seven *paridhis* or enclosing twigs and the twenty-one sticks. Vidyāranya says that the seven Vedic metres such as *Gāyatrī*, *anushtup*, *Jagatī* &c. here represent the seven *paridhis*. These seven metres were, it must be admitted, not in actual existence at the time of this allegorical sacrifice; for we find it expressly stated in a later *rik* that *rik*, *yajus*, *sāman* and the several *metres* issue out of this same sacrifice. But it is believed that the Vedas and, by implication, the Vedic metres are eternal and therefore must have existed in the minds of the gods, the *Sādhyas* and the *Rishis*, who are the performers of this figurative sacrifice. It is the above-mentioned *Rishis*, that receive the light of revelation through Divine inspiration and through whom it is made known to the world. Stripped of the figure, the *rik* would mean that the eternal vedic truth illumined the minds of these divine and semi-divine sacrificers and they contemplated on the nature of the Supreme Lord as we find it set forth, later on, in Vedic metres. R. T. H. Griffiths observes that Mahādhara, another commentator, is of opinion that the seven oceans may have been intended by the seven *paridhis*; but we fail to see the appropriateness of the interpretation.

Vidyāranya says that the twelve months, the five seasons, the three worlds and the sun are intended by the twenty-one sticks. The twelve months and the five seasons† as representing time may well have been meant here; but the three worlds, and the sun, at the time of this sacrifice, were *yet* to come into existence and so the appropriateness of these last having been intended by the fuel-sticks is not very clear.

in this fire (3) *dakshina*—the sacred fire (also called *anvāhāryapachana*)—placed southwards, used in the *anvāhārya* sacrifice, which is an expiatory ceremony performed for the removal of faults of omission or commission that may have crept in, in the course of the sacrifice proper, and in which food, gifts and sacrificial offerings are presented to the *ritviks* or officiating priests. *Uttaravedi* is the northern altar made for the sacred fire.

† The usual classification of the year is into six seasons; *vasanta* (spring) including *chaitra* and *vaisākha*; *grishma* (the summer), the next two months; *pravrit* (the rainy season) the next two; *sarat* (autumn) the next two, *sisira* and *hemanta* comprising the last four months of the year being here regarded as one season—that of *dew*).

'They bound the Purusha or the Lord (to the sacrificial post), as the victim to be offered; evidently because there was nothing else to be offered up as sacrifice. From Him sacrificed, was to proceed all the universe of existing things and to Him was the sacrifice offered. Probably in a metaphorical description of this kind we should not be doing justice to the spirit of the author of the hymn, if we should expect the metaphor to stand on all fours. A ruthless analysis of an expressive figure may go to strip many a beautiful passage, here as elsewhere, of its intrinsic charm, may perhaps be indicative of a stiff-necked scientific spirit, but is certainly subversive of all canons of good taste and generous criticism.

All that is implied by this as well as the preceding *rik* is that the *Devas*, the *Sādhyas* and the *Rishis* contemplated for a long while on the glory of the Lord—such glory as we find set forth in the Vedas, prayed to Him devoutly and regarded Him as both the sacrifice and the Lord of the sacrifice, that is, as both the material and the efficient cause of the universe.

Incidentally, these two *riks* show that at the time of the hymn the ceremonial of sacrifice must have been considerably elaborated. This is, however, true of many another hymn of the Rigveda. As we have already remarked, sacrifice is the keynote of this Veda, as it is clearly of the others.

VIII RIK.

तयज्ञं बार्हिषि प्रौक्षन् पुरुषं जातमग्रतः ।

तेन देवा अयजन्त साध्या ऋषयश्च ये ॥

Tam = 'that, *yajnam* = sacrificial offering, *Purusham* = the Lord, *jatam* = born, *agratah* = before all things, *proukshan* = they immolated, *barhishi* = on the sacrificial fire; *Tena* = with this (offering), *devāh* = the gods, *ye* (and they) who (were), *sādhyāh* = the *sādhyas*, *Rishayascha* = and the *Rishis*, *ayajanta* = performed the sacrifice.

They immolated on the sacrificial fire that sacrificial offering, Purushā, who was born before all other things; with this offering, the Gods, the *Sādhyas* and the *Rishis* performed the sacrifice.

Comment—It should be noted that this immolation of Purusha, is also to be taken figuratively. At the time of this mental sacrifice, the one-fourth part of Purusha had, as already remarked, assumed two forms—one, *Prajapati* or, as He is known in later systems of philosophy, *Isvara*, and the other nebular matter called *Virāj*, which this *Prajapati* animated as its vital principle. These two forms are regarded as two distinct, yet simultaneous manifestations of Purusha—one spiritual and the other material. The Gods, the *Sādhyas* and the *Rishis* prayed to *Prajapati* and regarded His *material* manifestation as the victim to be offered to the spiritual Purusha. From this victim thus sacrificed to Purusha, all this universe was to proceed. This *rik* thus implies that the Lord is not simply the agent but also constitutes the material out of which He shapes the universe of existing things. Later writers explain this fact on the analogy of a spider which weaves the web the materials for which are spun out of itself. *Barhishi*—*Vidyāranya* takes it to mean *mānase yajne* 'in this mental sacrifice i. e. 'sacrificial fire'. *Proukshan*—'They immolated,' according to *Vidyāranya*. Western scholars have translated *Barhishi proukshan* into 'They anointed (Him) on the sacrificial grass'. The expression is capable of both the interpretations. There is no material difference between the two; yet what we wish to point out is that it will not be safe to set aside *Vidyāranya's* meaning unless for very strong reasons, and even then, such reasons should be explicitly stated. We have known Pandits of immense learning, who when they failed to understand *Vidyāranya*, did not however proceed to condemn him but sincerely set it down to their own ignorance and regarded the condemnation of *Vidyāranya* as a little short of heresy.

Sādhyah—*Wallis*, in his 'cosmology of the Rigveda' has this note on the word. 'The *Sādhyas* would seem to be divine ancient sacrificers. Compare X 109. 4; also X, 191, 2, VII,

21. 7 and X 130. Vidyâranya has these remarks on Sâdhyas and Rishis.

सृष्टिसाधनयोग्याः प्रजपतिप्राणरूपाः तदनुकुलाः ऋषयो
मन्त्रदृष्टारश्च । i. e, Those who, (by their penance) were capable
of accomplishing the work of creation—gods who, as already
noted, represented the life and senses or the active powers
of Prajâpati—and the vedic seers.

IX.

तस्माद्यज्ञात्सर्वद्वृतः संभृतंपृषदाज्यम् ।

पशून्तांश्चक्रेवायव्यानारण्यान्ग्राम्याश्चये ॥

Tasmât = From that, *yajnat* = sacrifice, *Sarva-hut* = in
which, all i. e, Virâd-purusha was offered up, *prishad-ajyam* =
ghee mixed with curd, *sambhritam* = was produced; *chakre* = He
(Prajapati) (then) created, *tân* = (all) these, *pa'sun* = animals,
ye vâgavyân = that have the air for their deity, *âraryân* = those
living in forests, *grâmyâscha* = and those living in villages.
From this sacrifice in which Virâj was sacrificed was produced
ghee mixed with curd. He (Prjâpati) then created all the ani-
mals—those living in the air, and those that are wild as well as
domestic.

Comment. This sacrifice is termed 'sarvahut', because
sarva i-e Virâj, which contained the germ of all the things of
the universe, was regarded as the oblation to the Lord.
'Ghee mixed with curd' is used here, by way of *Upalakshana*, to
denote all those things that serve as sustenance to all living
beings. Animals are said to have Vayu or the God of wind for
their presiding deity; Vidyâranya quotes Taittiriya Brahmana
3—12—3 in support of this fact.

Wallis thus translates the *rik* "When the sacrifice was
completed, they collected the dripping fat from it, it formed
the beasts of the air, of the wild places and of the village."
Wallis thinks that the fat dripping from the sacrificed victim
formed the animals wild and domestic. But according to Vid-
yaranya, from this universal sacrifice, were produced all things
that serve as sustenance and similarly, He created all animals
wild and tame.

X.

तस्माद्यज्ञात्सर्वद्वृतः ऋचः सामानि जाज्ञिरे ।

छन्दांसि जाज्ञिरे तस्माद्यजुस्तस्मादजायत ॥

Tasmât = From that, *Sarvahutah* = universal, *Yajnat* = sac-
rifice, *richah* = the *rik* verses, *sâmâni* = (and) the Saman verses,
jajnire = were born; *Tasmât* = from that, *chhandamsi* = the metres,
jajnire = sprang; *yajus* = the yajus texts, *ajayâta* = sprang,
tasmât = from that.

From that universal sacrifice were born the *rik* and the
saman verses; the several metres, such as *gayatri* &c., were also
produced from the same; the *yajus* texts were born therefrom.

Comment. The *Vedas* are regarded as eternal being the
word of God; but here they are expressly stated to have been
born out of this sacrifice. The two statements are not to be
taken as mutually conflicting. *Veda* is eternal truth or sacred
knowledge and lived in the supreme being. When these Sâ-
dhyas and Rishis contemplated on Him and prayed to Him,
He illumined their hearts with the divine knowledge, and the
Eternal Truth flashed on their minds with such vividness and
brilliancy that they seemed to see and hear it. Hence it is that
the word of God is termed *Sruti* or what was heard, and the
Rishis who were the recipients of this divine knowledge are
termed *mantra drishtarah*, i-e those that saw the hymns. The
present *rik* conveys the same idea, namely, that the Vedic truths
came out of this sacrificed Purusha and the recipients thereof
the Sâdhyas and the Rishis whose minds had been thus
illumined gave out these truths to the world in *metrical* form,
whose harmonious outflow is also attributed to the same divine
agency. This, in short, is the orthodox theory of the divine
inspiration and *eternity* of the Scriptures.

The mention of *Rik*, *Yajus* and *Saman* in this verse has led
many scholars to believe that the Rig Veda, the Yajur Veda

and the Sama Veda alone were in existence at first, and the Atharva Veda came later on into existence. There is nothing in the verse to support this view. The words *richas*, *samani* and *Yajus* cannot here mean the several *compilations* bearing these names. Such an interpretation presumes that this verse must have been written after the *three distinct compilations* had been completed. If so, it has to be proved *when* and *by whom*, this verse came to be *written* and *inserted* in the body of one of them. But the meaning is plain and simple. At the time when many of the hymns of the Rigveda were *sung*, (*composed*, not *compiled*), the ceremonial of the sacrifice had been considerably developed and Vedic songs and compositions had been classified into three distinct varieties, the *fundamentum divisionis* being their subject matter, the sacrificial purposes they served, and their metrical and *musical* (in the absence of a more accurate expression) peculiarities. Thus any Vedic verse or passage must come under any of these three heads; hence the Vedas were designated by the comprehensive term, *Trayi* or *Trayi Vidya*. The expression *Trayi Vidya* thus comprises the Atharva Veda also as the songs of this Veda are *riks*, though many of them are not to be met with (and necessarily so) in the Rigvedic compilation. It was only *at a later stage* that these verses and texts were codified into distinct books, to meet distinct, sacrificial and other, requirements. *Till then*, these verses and texts lived on, in the memory of the people, loosely and unstrung, but each and every one of them labelled as a *Rik*, *Yajus* or *Saman* according to its variety and each serving a distinct purpose; and such songs and texts as were newly given out by wise men, who were regarded by the rest as *divinely inspired*, were added from time to time to the existing stock under the several heads if by the common *consensus* of competent judges such songs and texts were held to be the genuine outcome of divine *afflatus*. The *Purushasukta* is a hymn of this kind, given out by a sage named Narayana, stamped by competent censorship with the *imprimatur* of divine inspiration, and accorded a place side by side with the already existing stock of *Riks*.

(To be Continued).

Mr. R. C. Dutt brings forward another piece of evidence in support of his theory. He says (Ancient India p. 69). "But we cannot help producing one piece of evidence. With that charming simplicity which is the characteristic beauty of the Rigveda, one Rishi says pathetically of himself.

"Behold I am a composer of hymns, my father is a physician, my mother grinds corn on stone. We are all engaged in different occupations. As cows wander (in various directions) in the pasture fields (for food), so we (in various occupations) worship thee. O Soma! for wealth "O Flow thou for Indra! (IX, 112, 3). Those who suppose that the hereditary caste-system existed in the vedic times will have a hard nut to crack in explaining passages like the above, where father, mother and son are described as physician, corn-grinder, and composer of hymns!"

Now with regard to this passage the following points are worthy of note.

(a) The translation of the rik as given by Mr. Dutt, (who however, simply follows scholars like Sir W. Muir) entirely misses the leading idea contained in the passage. It is not the object of the author of the hymn to state that there were no (*caste*) restrictions regarding the various avocations which can be pursued by the several members of the same family. What the rishi means is this. "Urged by a desire for wealth, each of us is engaged in a different pursuit. I am a composer of hymns; my father (or my son) is a *bhishak*; my mother is a grinder of corns. As cows wander severally in pursuit of pasture, so we go our several ways in pursuit of wealth. Thus absorbed in money-making avocations, we have hardly time to think of matters spiritual. We thus stand in special need of divine grace. Oh Soma, flow, therefore, for Indra."

A modern Brahman poet, born and bred up in the present hide-bound artificial net system of sub-castes, can exclaim without any the least impropriety "Oh lord, what mad men hath love of money made of us all! Behold, my father toils and sweats as a Vaidika Brahman eager for *dakshina*. My mother kneads dough for house-hold consumption and pinches and starves to make both ends meet; and I go about singing praises of rich men and trying to get money from them. Thus severally engaged, we have hardly time to think of thee.

Therefore Oh lord, have mercy on us". It would be as safe to argue from such a specimen that there are no castes now, as from the rik in question

(b) In the particular rik relied upon by Mr. Dutt, the Rishi calls himself a composer of hymns—a proper avocation for a *Brahman*; his mother grinds corn, which is one of the legitimate occupations of the mistress of a house in a *Brahman* family; his father is (even as understood by Muir and other western scholars) a physician—and there is nothing to show that a *Brahman* could not be at the same time a physician. It is true that in the *Dharma Sutras* of *Apastamba* and *Gautama*, there is no mention of this profession among those which a *Brahman* can follow in an emergency. But *Ayurveda* has been regarded as a *Védanga*; a particular sanctity has ever been attached to this art. The divine *Asvins* are the first teachers of this art; and its first promulgators, like *Dhanvantari*, *Charaka* and *Susruta* are regarded as *Brahmans* and accorded a semi-divine homage. In these circumstances, there is nothing in the rik which would conflict with the view that at the time when it was composed all the four castes might have been in existence.

(c) But, if *Vidyâranya* is to be accepted, the rik is innocent of all reference to the physician! He says:—

“मिषक् भेषजकृत् । यज्ञस्य ब्रह्मा इत्यर्थः । सर्वं त्रय्याविद्ययामिषज्यतीति श्रुतेः ॥”

So, according to *Vidyâranya* the passage means “My father is the superintending priest at a sacrifice;” and *Vidyâranya* supports this interpretation by another passage from the *Śruti*, where we have the very word *मिषज्यति* which decides the point; further let us remember that *Vidyâranya* has no particular hobby to ride like western scholars and proposes alternative meanings wherever he thinks the passages admit of the same and no convincing reason can be given to show that the interpretation of western Sanskritists is any way better than *Vidyâranya*'s or more suited to the context. Yet it is on the strength of passages like these that these scholars establish some of their most cherished theories!

Yet one more point and we have done.

The *Purushasukata* may be admitted to be of later origin than the general bulk of the hymns of the *Rigveda*; but it is

undoubted that it must be centuries earlier than the time when the *Rigveda* was compiled, as, if there had been then the slightest suspicion of its later origin it would not have been incorporated in the *Samhitâ*. But the caste system must be of even earlier date than this hymn. For the present rik does not betray any consciousness of the human origin of caste. Granting then that the caste system was a human institution or a gradual growth, it must have been in existence (of course only in its broadest outlines) so long before the time of this *Sukta* that it should have been thought at that time to be coeval with the beginning of things; there is no cause to show that the interval of time that we presume between the inception of the caste system and the present *Sukta* is shorter than that which is believed to separate hymns like this one from the earlier ones.

XIV.

चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत ।
मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत ॥

Chandramas=(Similarly) the moon, *jâtaḥ*=was born, *manasah*=from (His) mind, *chakshoh*=from (His) eye, *Sūryah*=the Sun, *ajāyata*=was born, *mukhât*=from (His) mouth, *Indrascha Agnischa*=*Indra* and *Agni* (were born); *prânât*=from (His) breath, *Vāyuh*=the air, *ajāyata*=was produced.

Similarly the moon was born of His mind, and from His eyes came the sun; from His mouth proceeded *Indra* and *Agni* and from His breath was the air produced.

XV.

नाभ्यां आसीदन्तरिक्षं शीर्ष्णोद्यौः समवर्तत ।
पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोकाः अकल्पयन् ॥

Nābhyā=From (His) navel, *āsīt*=was (i.e. came), *antariksham*=the intermediate region between heaven and earth; *śīrshnah*=from (His) head; *dyaus*=heaven, *samavartata*=proceeded; *padbhyam*=from (His) feet, *Bhumih*=(came) the Earth, *srôtrât*=from (His) ear, *disah*=(came) the directions. *Tatta*=in this manner (did the several limbs of *Prajâpati*), *akalpayan*=create; *lokân*=the (several) worlds.

From His navel came the atmosphere, from His head, the sky; from (His) feet proceeded the Earth and from His ears came the several directions. In this manner did His several limbs create the several worlds.

Comment on Riks 4 and 5. Granted that these passages are figurative, it need scarcely be pointed out how appropriately the several limbs are chosen to typify the various members of the Universe. The subtle band of connection between the mind and the moon has been recognised among more nations than one. Similarly the sun is very appropriately represented as the eye of the Lord. With regard to the connection here mentioned between the ear and the directions it should be noted that in later systems of Indian philosophy the ear is regarded as nothing more than *ākāsa* circumscribed within the cavity of that organ and that *sabda* or sound is regarded as the distinguishing characteristic of *ākāsa*. The rest do not call for any special remark.

XIV.

वेदाहमेतं पुरुषं महान्तं आदित्यवर्णं तमसस्तुपारे ।

सार्वाणिरूपाणि विचिन्त्यर्धरः । नामानिकृत्वाभिवदन् यदास्ते ॥

Dihrah=The all-wise Puruṣa, *yad=yah*=who, *sarvani*=all, *rūpāni*=beings (such as gods, men &c.), *vichintya*=bringing into existence, *namane kritva*=(and) giving names (to them), *āste*=remains, *ābhivadan*=calling them by their names, *etam*=this, *Puruṣam*=Puruṣa, *mahantam*=who transcends all attributes, *adityavarnam*=(and) who shines like the sun, *aham*=I, *veda*=know, *Tu*=but (He exists), *pāre*=on the shore, *tamasah*=of ignorance.

Explanatory meaning.

It has been given to me to know (by direct intention) this all-wise Puruṣa who, after bringing into existence all beings such as men, gods and the like and giving them names goes on (sustaining the universe) calling every creature by its name, who transcends all attributes, who is resplendent like the sun, and who lies beyond the ocean of ignorance.

(To be continued).

Comment 1.—This and the next Rik are not to be found in the Rigveda text of the Sukta. They are however met with in the text of the Sukta as given in the Taittiriya Aranyaka. They are in a more polished style than the rest of the riks, and in a more developed metre. Moreover they bear a more direct relation to the teaching of the Vedānta as expounded in the Chhandogya and other Upanishads and in the Vedānta Sūtras. And Sayana interprets them agreeably to the teaching of the Vedāntic philosophy. For these reasons the two riks will be considered by Western scholars as a later addition. But it is the Taittiriya Text that is in general use in Southern India and besides, the riks themselves are interesting and so following the Taittiriya text we have inserted these two riks also.

RIK. XVII.

धाता पुरस्ताद्यमुदाजहार । शक्रःप्रविद्वान् प्रदिशश्चतस्रः । तमेवं विद्वानमृत इह भवति । नान्यःपन्था अयनायविद्यते ॥

Yam = Whom, *Dhātā* = Prajāpati, *purastāt* = first, *udajahāra* = made known, *S'akrah* = Indra (then made known), *pravidvān* = well knowing, *chatasrah pradis'ah* = (all the beings living in all) the four directions, *Tam* = Him, *evam vidvān* = he who knows thus, *bhavati* = becomes, *amritah* = immortal, *iha* = (even) in this life; *na—anyah* = no other, *panthā* = path, *vidyate* = there is, *ayanāya* = for eternal bliss.

Prajāpati first made known (the Eternal truth about) Him; Then Indra knowing the (beings living in all the) four quarters (taught the truth to the world). That man who comes to know Him thus becomes immortal even in this world. There is no other path that leads to eternal bliss.

Comment on riks XVI and XVII. I. *mahāntam* = Infinite, *unconditioned*. The object of the two riks is to identify the creator of the world (who is technically known as *Is'vara* in the Vedāntic system and who is often called Prajāpati in the earlier literature) with the Nirguna Brahman—the Absolute, the one without a second. According to S'ankara's unqualified Abolitionism, even *Is'vara* is *Māyopādhika*. *Is'vara* has only a phenomenal existence. He does not *exist* in the real sense of the term.

He can be said to exist only in that sense in which the visible universe is said to exist. In *pàramàrthika* reality, Nirguna Brahman alone exists; and to explain the creation of the universe which has only a *phenomenal* or Vyāvaharika existence a phenomenally existing Is'vara is brought in. The difference between *absolute* and *phenomenal* existence may be thus briefly, though inadequately, illustrated. A man, when he is hypnotised, undergoes many experiences; he sees, for instance, during his hypnotised condition a grand palace. So long as the hypnotic condition remains, the man regards his experience as genuine; to him, for the time being, the grand palace really exists. It is only when he gets out of this condition that he comes to see that the palace was only an illusory appearance conjured up into a temporary existence by the máyic power of the hypnotiser. Now to apply this analogy. The Supreme Being is the grand hypnotiser. All beings in the universe are under the influence of His hypnotism. When one comes to *know directly* that all this phenomenal universe has been projected into existence by His máyic power, the illusion vanishes and one sees that all the while the illusion lasted, there was nothing that *really* existed but the Hypnotiser; the only distinction between the hypnotised and the hypnotiser during the hypnotised condition was that the one (the hypnotised) was under its influence and the other (the Supreme Being) was above its influence, being in fact its projector. As soon as this distinction ceases, the patient becomes one with the agent; for both are *immaterial, spiritual* and *all-pervading* and when a certain bond that puts a restraint over the one and gives it a distinctive individuality is destroyed, the two similar, spiritual, and all-pervading things blend together into one undistinguishable whole. This is seen even in such comparatively refined forms of *matter* as water or air. The moment a pot which has water or air in it is destroyed, the water which had a distinct and separate existence as long as the pot lasted becomes one with and undistinguishable from the larger sheet of water (provided the larger sheet of water is near enough) and the air in the pot becomes inextricably mixed up with the atmosphere. Only, Vedantic philosophy does not profess to explain how this hypnotism began or when, or how so many beings came to be under

its spell. It is enough to know that this hypnotism *now* exists, and the only thing one can do under the circumstances is to see how one can get out of its influence, and naturally the only way of getting out of it is *to know* that it is nothing but hypnotism, that the hypnotist alone really exists and causes all this wonderful appearance. Sāyana therefore explains the word *mahāntam* thus: *sarvagunairadhikam = transcending all attributes i. e., unconditioned, absolute.*

2. *Ādityavarnam* = self-luminous like the sun. The Absolute is not to be regarded as possessing splendour but as *sva-prakāsa-rūpa*. If He be regarded as having splendour it will become an attribute of His; and this will conflict with the previous statement that He transcends all attributes. Hence the expression should be taken to mean that He is Light, the Light of *chit* (चित्); He is essentially Spirituality.

3. *Tamasas tu pāre*. *Tamas* is *Mâyā* or ignorance. *He* is not under the influence of *Mâyā*. It is we that are under the hypnotic spell of His *Mâyā*. The Supreme Being should therefore be distinguished from Is'vara who is himself *Mâyāsabalita* and whose phenomenal existence is postulated to explain all the rest of the phenomenon.

4. He gave all things a name and a shape and it is He that remains calling them by their names. Two things are stated here. *First*. He is the source of all created things. *Secondly* He it is that goeth about calling things by their names. That is, it is He alone that is engaged in the several pursuits of Samsāra. This is contrary to our ordinary experience. It is men and the several creatures that we find engaged in the various activities of life. Moreover the second statement conflicts with the first—, which says that it is He that has created all beings whom we find busy in the several walks of life. How then is this inconsistency to be explained?

The Chhandogyopanishad thus explains the matter (VI Chapter Section II and III). "At first This alone was Being, one only without a second. It willed thus: 'I will multiply and be born.' It created Têjas, (Fire); then water (अप्) came into being; and then earth (अन्न). Having thus brought into existence the several elements (air and ether being included by

implication), that Deity willed thus: 'हन्ताहमिमास्त्रिस्रो देवता अनेनजोवनाऽऽत्मनाऽनुप्रविश्य नामरूपेव्याकरवाणि'
 "Entering these three *devatās* (earth, water and fire) in the form of Jīva I shall be manifest in various forms and names."

Thus we see that the phenomenal universe is not a *distinct entity* brought into existence by the will of a Supreme Being, who remains distinct from all phenomenon. But he it is that has become manifest as several forms and names. It is in this sense alone that He can be said to have created all things. Thus the individual souls that are seen tossed about in the sea of Samsāra are not entities distinct from Him; but they are even He; only they now appear conditioned and circumscribed by Mâyā.

One difficulty naturally presents itself here. 'It may be thus stated and explained in the words * of S'ankara in his comment on this passage. It may be said that it would not appear consistent for a divine omniscient deity intelligently to wish to enter a created body, the receptacle of innumerable evils and undergo the fruits thereof. Nor is it consistent that, being independent, He should cease to be so by amalgamation with a subordinate. In reply I admit that it would not be consistent if that Deity were to enter a body and undergo the sufferings individually, without any transformation. But such is not the case. How so? Because the words in the text are 'In the form of Jīva'. Jīva is but the reflection of the Supreme Deity. It is produced by its relation to intelligence (Buddhi) and other subtle elements, like the image of the sun in water or of a man in a looking glass. The relation to Buddhi, of that Deity of inscrutable and endless power and the reflection of his intelligence have for their instrumental cause the ignorance of his true nature, and from them proceed the feelings of 'I am happy, I am suffering, I am ignorant &c'; entering into mundane objects in the form of a reflection, that Deity *in his own self* is not involved in any corporeal pleasure or pain. A human being or the sun entering a mirror or water in the form of a reflection cannot himself acquire the defects of the reflecting surface. So is the case with the Deity.'

(To be Continued).

* As rendered by Dr. Rajendra Lal Mitra (Bibliotheca Indica).

The Brahman has fallen on evil times. He has many sin to answer for. If India is now fallen low, it has been the mischief of the Brahman. If the Indians are poor, subject to foreign sway, wanting in those virtues which have brought the nations of Europe to the front, it has all been the work of the selfish Brahman who, to aggrandise himself, has set man against man, class against class and has introduced those unhealthy rules and restrictions, which have sapped the life of the nation and made the Indians the pygmies that they now are, physically, mentally and morally. Under the subtle, and enervating influence of Brahman tyranny India became a priest-ridden land, the energies of the nation were cramped, the people lost all freedom of thought and action, and became superstitious, "the feeling of political unity was almost annihilated and the descendants of those who had fought the Kuru—Panchala war and had opposed the march of Alexander fell before petty adventurers. The great nation was conquered by an adventurer from Ghor, who had scarcely a kingdom of his own, and whose descendants soon lost all connection with their mother-country and ruled in India through the weakness of the Hindus. And in the five or six centuries that followed the conquest, there was not political life enough in the millions of martial men who inhabited Northern India, from the Punjab to Behar to make one serious effort to send out the handful of aliens who held them in chains"⁽¹⁾. And how did the Brahman bring about the downfall of India? By securing to himself the monopoly of learning, by holding the lower ranks in a perpetual moral bondage, under which all ambitions and aspirations were stifled, all genius, in the lower castes became impossible, by making one law for himself and another for the Sudra, by creating those iniquitous distinctions between one caste and another, which have resulted in disunion where there should have been union and weakness, where there should have been strength.

This, in substance, is the indictment that has been brought against the Brahman; and it must be admitted, that, as things now stand, appearances are against him; what is more, there

1. Dutt's ancient India, Vol. I, p. 229.

are documentary evidences also, which in a measure support the charge. For are there not those well-known passages in the ancient Sutrakarās like Vasishtha, Gautama, Sankhayana and Apastamba and the later Institutes of Manu, Yajñavalkya and Parasara. A few extracts will be enough here.

1. A sudra who assumes an equal position with any one of the first three castes is to be flogged—Apastamba.

2. If a sudra listens to a recitation of the Veda his ears should be stopped with molten lac—Gautama.

3. A Kshatriya abusing a Brahman pays one hundred Karshapanas, a Vaisya abusing a Brahman pays 150; but a Brahman pays only 50 Karshapanas for abusing a Kshatriya, 25 for abusing a Vaisya and for abusing a Sudra, nothing—! Gautama.

These invidious differences are found in the later smritis laid down with even greater emphasis; and who will say, in the face of evidence like this, that the Brahman has not selfishly abused the trust as legislator, given to him by the Indian nation and has framed laws which sowed the seeds of dissention and which have resulted in the loss of the nation's strength and vitality? But to my mind, it seems that the Brahman has not been so great a sinner as they are trying to make him out, that the merit of having legislated the nation out of its life is not all his own. Let us first see what we can learn of the Brahman and his ways in the earliest period of Indian history, the period of the Rig Vedic hymns and trace his doings down through the several successive stages.

That the priesthood had already, in the days when some of the hymns of the Rig Veda were being given out, formed a profession, is proved, as pointed out by Muir (in his *Original Sanskrit Texts* V. 424) by passages like the following, which is a free rendering of Sukta 112 in the 9th Mandala.

“We have all our several thoughts and plans and divers are the ways of men. The Brahman goes in quest of the Yajamana; the carpenter seeks the cracked; the physician goes about seeking those who are ill * * * Like kine wandering severally in quest of pasture do we also strive for wealth, with

varied plans.” The most common avocation of the Brahman in the Rig Vedic days appears to have been to officiate in the sacrifices performed by the wealthy and the liberal. The Gods of the Rig Veda hold the destinies of man in their hands. Indra in special, is the God of the Aryan chieftains. He is their wall of defence, the universal monarch, the invincible warrior whose mighty arm wins victory, whose inexhaustible liberality bestows the highest gifts on mankind and who, delighting in the exhilaration of magnificent Soma draughts, subjects the Dasyas to the sacrificing Aryan. He does not desire the friendship of the man who offers no libations. The exhilaration of Soma drink partook of a religious character in the eyes of the Vedic seers and Soma was regarded as the drink of immortality and it was under the influence of Soma that Indra was conceived to have performed his grandest Cosmical feats, such as fixing the heavens and the earth. A Vedic Rishi says “The Brahmans with their songs have exalted Indra and increased his strength that he might slaughter Ahi.” Refreshed by the draughts of Soma offered by the worshippers and inspired by the lauds of the seers to perform deeds of extraordinary heroism Indra confers victories, drives the un-aryan, gives the laud to the Aryan and compels the unyielding clouds to break their bonds and pour rain and plenty on the land. The libations of Soma and the chanting of the Vedic songs had, more or less, a similar effect on the other gods also. Hence to secure success in battles and the joys and blessings of a prosperous existence it was necessary that the gods should be approached with prayers and lauds and propitiated by draughts of Soma offered in proper form; and the priests who alone were conversant with the proper forms of worship and the various details of the ceremonial presentation of Soma, who alone were competent, by their minute acquaintance with the intricacies of worship, to conduct these services in the manner that would be most acceptable to the gods, who, if approached in unauthorised ways, might take offence and send down miseries instead of blessings, these priests, were in great request with the wealthy chiefs; and the chiefs in return for the services of

the priests who could, by their chants and libations, almost compel the gods to confer favours, loaded the Brahmans with honours and rewards; for as one Vedic seer⁽²⁾ sings, do not the guerdon-givers abide high up in heaven? They who give gold are blest with life eternal. Not from the niggards—for they give not freely—comes the reward at sacrifices—the *dakshina* which is the satisfaction of the gods. The liberal die not; nor are they ever ruined; they suffer not from harm or trouble. The man that largely gives at sacrifices gains a fragrant dwelling and is blessed with a bride in fair apparel; his home is like a lake with lotus-blossoms, like the god's palaces adorned and splendid.

It was thus in those Vedic days. The warriors fought with the Dasyus, drove them from the land and became the rulers, wealthy, and prosperous; but then success and prosperity depended on the favor of the gods and the key to their favour was in the hands of the priests; and therefore the priests were rewarded with gold and kine, robes and steeds and they lacked not the good things of earth.

And the priests sacrificed and worshipped on their own account also. As one Rishi,³⁾ sings. "Indra and Agni, ye, holy ones, whether you be in your own homes or rejoicing yourselves in the houses of the princes or those of the Brahmans, even from thence, ye mighty Lords come hither and drink libations of the flowing Soma;" and sometimes when the gods hearkened not unto his call, the Brahman wailed his lot and thus broke forth. "Surely men crave and gain their wish. How many there are happy in their wedded love; in how many homes the lovely wife close to her husband clings and in embraces intertwined both give and take the bliss of love. Ye gods that have your home in the three shining realms of heaven, what do you regard as Truth and what, untruth? what hath become of my call on you. Many a laud have I sung in praise of you and you have, ere this, heard my call and the Soma hath flowed freely in your honour; and yet torturing cares consume me now as the wolf assails the thirsty deer and biting cares devour me as rats devour the weaver's threads"⁽⁴⁾

2. Rig Veda Mandala X Sukta 107. 3. Rig Veda mandala I—108—7.

4. R. V. Mandala I—105.

(To be continued).

STUDIES IN INDIAN CHRONOLOGY.

S'AKA 427.

It has long been known to Western Scholars that Varaha Mihira has, in his Panchasiddhantika, made use of the date, S'aka 427, as the commencement of a particular epoch. What chronological or historical significance this date possesses, and what circumstances have invested this date with importance enough to make it the starting point of chronological calculations have not, however, been settled beyond the pale of controversy.

Says Dr. G. Thibant, in his scholarly introduction to his edition of Panchasiddhantika :

'We have next to consider the bearings of a date which, in the first chapter of the Panchasiddhantika, is mentioned in connection with the Romaka Siddhanta. Stanzas 8—10 which give a rule for calculating the *ahargana* (i. e. the sum of civil days which have elapsed from an initial epoch up to a given date) direct us, first to deduct 427 from the number of the current Saka year, which means that the initial epoch of the calculation is 427 Saka. It then proceeds to explain the details of the calculation of the *ahargana* and closes with the words 'this is the *ahargana* in (or, according to) the Romaka Siddhanta.

'That this date—427 Saka—is mentioned in the Panchasiddhantika has been known to scholars since a considerable time. The astronomers of Ujjayini who furnished to Dr. William Hunter the list of astronomers with their dates, published by Colebrooke (Algebra p. p. 33) gave 427 Saka as the time of (their second) Varaha Mihira. Al Beruni refers to it as the date of the Panchasiddhantika. Bhanu Daji quotes the stanza from the Panchasiddhantika as furnishing the epoch of the Romaka Siddhanta, adopted by Varaha Mihira also. (Journal Royal Asiatic Society, New Series Vol. I.) Dr. Kern is inclined to look upon 427 Saka as marking the year of the birth of Varaha Mihira, who as appears from a passage quoted by Bhanu Daji, died in Saka 509.

' All these views clearly have no further foundation than the passage of the Panchasiddhantika about the calculation of the ahargana. The view that 427 Saka is the year of Varaha Mihira's birth we may set aside without hesitation. Dr. Kern was led to that hypothesis partly by the consideration that the Panchasiddhantika, which in one place refers to Aryabhata's views, could hardly have been composed in 505 A. D. when Aryabhata—born in 476 A. D.—was only 29 years old. We now know—from Dr. Kern's edition of the Aryabhata—that Aryabhata composed his work in 499 A. D. already, so that he might very well have been quoted in a book written in 505 A. D. The other argument brought forward by Dr. Kern, viz, that Varaha Mihira died in 587, certainly goes some way to prove that the Panchasiddhantika was not written in 505, but not that Varaha Mihira was born in the latter year. The text of the Panchasiddhantika enables us at present to judge of the position of Varaha Mihira with regard to the date 427 S'aka. From the chapters on the Surya Siddhanta it appears that Varaha Mihira considers that year to be the epoch of his *Karana grantha*, from which all astronomical calculations have to start; for all the *kshepa* quantities, involved in the different rules, given in those chapters for finding the mean places of sun, moon and planets, can be accounted for satisfactorily on that basis. I have no doubt that also the *kshepa* quantities stated in the Romaka and Paulisá chapters admit of being explained on the same supposition but unfortunately we have so far not succeeded in finding the clue to their right understanding. Now it would certainly be most satisfactory, if we could assume that the Pancha Siddhantika was composed in the very year which it selects for its astronomical epoch, or at any rate, within a few years of that year; for as nearness of the epoch tends to facilitate all astronomical calculations and at the same time, to minimise the inaccuracies resulting from the fact that *Karana* rules are often only approximately correct, it is the interest and the practice of *Karana* writers to choose for their epoch a year as little remote as may be from the time of the composition

of their treatises. The positive statement however, made by Amaraja (as quoted by Bhau Daji) about the date of Varaha Mihira's death does not favour such an assumption; and we, moreover, find that the deduction of 427 forms part of a rule which in the end is said to be "in" or "according to" the Romaka Siddhanta. This last circumstance indeed, taken by itself would not suffice fully to convince me, that the date 427 S'aka is not one of Varaha Mihira's own choosing; for the phrase "according to the Romaka Siddhanta" might only mean that the general principles on which the ahargana is calculated (viz. the equations between solar years and lunar months and again between civil days and lunar days) are taken from the Romaka Siddhanta, while at the same time the fixation of the initial epoch—a point comparatively unessential and moreover specially requiring to be settled anew in the case of each new *Karana*—might be due to Varaha Mihira. But as after all, 427 S'aka cannot, for the reason stated above, be the date of the composition of the Panchasiddhantika, we may admit that the whole rule about the ahargana, inclusive of the *Kshepa* quantity 427, was borrowed by Varaha Mihira from the Romaka Siddhanta, as was assumed by Bhau Daji already. It is true that we are unable to assign a sufficient reason for Varaha Mihira's choosing to take over the epoch of one of his Siddhantas rather than to fix his own, which would have been a comparatively easy matter. There may have been special circumstances rendering the year 427 S'aka a more convenient starting point than a later year; but I am not for the present able to point out any such.'

So far Dr. Thibant. It is impossible to set forth more accurately all the difficulties connected with the real significance of the date Saka 427. The various views regarding the question may for convenience sake be briefly sketched thus.

- (1) Saka 427 corresponds to 505 A. D.
- (2) This date may be taken to be the date of Varaha Mihira's birth. This conjecture is, as shown by Dr. Thibant, based on insufficient evidence.
- (3) It may be regarded as the date of Panchasiddhantika but this view is rendered improbable by the statement of

Amaraja, who, in his commentary on the Khandakhadya of Brahmagupta, says, as quoted by Bhau Daji,

नवाधिकपंचशतसंख्यशाके वराहमिहिराचार्यः दिवं गतः

Varaha Mihira Acharya died in 509 Saka (*i. e.*) 587 A. D.

(4) The two views above mentioned being thus rendered more or less untenable, Dr. Thibant is inclined to take the date as referring to the date of Romaka Siddhanta "in" or according to which" the rules for the calculation of ahargana are given.

Dr. Thibant, here, offers weighty considerations to show that 505 A. D. cannot be the date of the original Romaka Siddhanta itself; the most important of them being the general attitude of Varaha Mihira towards the age and authority of the several siddhantas he summarises in his work, as contrasted with his attitude towards Aryabhata and other astronomical writers who are only removed from him by a few years and who may be justly regarded as his older contemporaries; and it is impossible not to concur with him when he concludes "Every requirement may, I think, be looked upon as satisfied if we suppose the Romaka and Paulisa Siddhantas to have been composed not later than about 400 A. D.

That the Surya Siddhanta whose teachings also have been summarised in the Pancha Siddhantika must be referred to the same period may be taken for granted, from the observations of Dr. Thibant quoted at the outset, so that the beginnings of Hindu scientific astronomy, which bear the impress of *yavana* influence, (as distinguished from the earlier Indian astronomy of Pitamaha, Vasishta, Parasara and Garga) must be assigned to the latter half of the fourth century A. D.

As the date of the original Romaka Siddhanta cannot, under these circumstances, be taken to be so late as 505 A. D. Dr. Thibant advances the conjecture that the date 427 S'aka or 505 A. D. is *not* the date of the original Romaka Siddhanta but of the elucidation of the same by Lata Deva whose commentary of this and the Paulisa is referred to by Varaha Mihira in the Panchasiddhantika and who appears to occupy an intermediate position between the Romaka and Paulisa Siddhantas on the one hand and the contemporaneous writers like Aryabhata, on the other. (To be continued).

AN APPEAL.

We have, for the last ten years, been conducting a monthly journal, consisting partly of articles in English intended to unfold and explain Sanskrit literature, law, philosophy and religion for the benefit of our English-educated brethren, who have had little opportunity for acquiring this knowledge owing to a more or less exclusive devotion to Western lore, and also partly of articles in Sanskrit for the behoof of non-English-knowing pandits. By means of the English portion we endeavour to rouse an interest in Sanskrit Literature and arts and sciences and if possible to revive the study of them, by means of reviews and translations of important works into English, with full explanatory comments for the purpose of making familiar to the modern Hindu, the principles and modes of thought which were familiar to the ancients and without which those works are of no value. Thus expositions and translations of the Veda-texts of the Sandhya service, the Purusha sukta, Barthrihari's centuries, Visvaganadarsa, the Sivavandalahari, the Kvalayananda and others have been taken in hand, and some of them have been completed. Reviews of Sanskrit poems and dramas are occasionally undertaken. And above all the object has been kept consistently in view, of expounding and supporting, by reference to admitted modern principles of criticism, the ways and beliefs laid down in our sacred law, so as to counteract the iconoclastic efforts of missionaries and atheists, and restore to Hindu Society its ancient, tone of unselfish devotion to duty and comparative freedom from passion, and to maintain the integrity and solidity of our national character.

This end we wish to subserve as far as it lies in our power to do; for we cannot stand by unconcerned, while momentous questions are being discussed, in which the whole nation is interested.

The journal is patronised by a few of the prominent native Princes of South India and it is mainly through their help that it is able to meet the bare cost, though the subscription has been

fixed rather high, in consequence of the small number of subscribers it is able to command. We wish to improve the matter, and to increase the size of the journal by adding to the English portion, and at the same time to lower the subscription, so as to attract a larger number of readers. But as we are now but barely able to make both ends meet, we are forced to postpone the improvements above mentioned. Our contributors are few and we are unable to make it worth the while of capable men to devote a portion of their time to this useful work. We wish, therefore, to secure as much help as possible from quarters which may be expected to look on this movement with favour, that we may the better discharge the duty that we have undertaken, and enable a larger number of the educated classes to benefit by it.

We appeal, therefore, to the patriotism and the loyalty to the ancient faith that still animates our countrymen, to respond to our call and be generous *for the sake of our father land.*

THE FUTURE OF CASTE.

Caste depends upon the preservation, by the sacred part of the community, of those powers and qualities that should mark them out as leaders and guides to the whole community and as conservators of the subtler treasure of the people, the ethical and religious principles that balance society and keep it happy and progressive in its truest and highest sense. If any of these qualities or capacities should deteriorate, the system is weakened, the system as a whole becomes *a mere convention* (which by nature it was not), a selfish unholy and monopoly of certain privileges by the unworthy descendants of those who lawfully used them in ancient times, as soon as these qualities disappear, leaving little distinction between the higher and the lower castes. A greater degree of patience of freedom from boistrous passions or desires, a superior adaptation for study, thought, or other mental work, a greater capacity for undergoing the psychological and spiritual exercises necessary for regulating and improving the mind, and generally a greater devotion to

things ultra-earthly are the characteristics of the true member of a higher caste. A Brahmin who is totally devoid of these qualities is practically a sudra, though the law does not allow him to be treated as such because of the germs of excellence that still subsist in him, though overlaid with corruptions. At any moment he can turn round, and, by a continued life of effort, can recover his pristine excellence. So too, a Sudra who is rich in these qualities is practically a Brahmin though it is dangerous for him to assume the privileges of one *in this life*, or for others to treat him as one. Such Brahmins and Sudras are anomalies. In the eye of God a man's grade in the scale of life is regulated not by the caste in which birth has placed him but by the caste to which his qualities point. But the test whether caste as it is corresponds to caste as it ought to be is the absence of these anomalies in any appreciable degree. One or two rare cases in which a Brahmin-born is a real Sudra, or in which a Sudra-born is a real Brahmin do not detract from the correspondence of the system to its ideal. But any appreciable number of cases, forming a substantial portion of the whole community, would at once show that the caste system has become extinct and that the existing system is, not caste but the hideous and loathsome carcass of the system that once existed.

The theory on which caste was founded is that a perfect observance of the rules of caste tends more and more to heredify the caste qualities by attracting fit souls to the higher castes and repelling unfit ones. This theory is set forth in the text books of *Sanathana Dharma* issued by the Benares College, and commends itself to our taste both as descendants of the *rishis* of old and as disciples of the new scientific theory of generation. Indeed it combines both and gives the legitimate complement to the Darwinian philosophy, without which complement the same would be barren and disheartening.

Now the question is whether the caste system will survive the present time and continue as an institution of Hindu Society. Being unenforced by the temporal power, it must succumb unless it continues to stand on its natural base, the

perpetual reproduction of caste-excellences subserved by a more or less scrupulous attention on the part of the castes to their duties as fixed by the sacred law.

The Brahmins have, till very recent times, been able to preserve their purity of caste in tact on account of the following :—

(1) The institution of Brahmacharya, or study prosecuted under religious ordinances and protracted until the prime of youth, the age of twenty-two years.

(2) The enjoyment of the priveleges of family life, subject to the performance of a round of duties involving mortification of the flesh in a greater or less degree.

(3) The continual subordination of this world to the world to come.

It must now be admitted that now in all these points the Brahmin is not all that can be desired. He has certainly neglected the study of the Vedas, in favor of English. The most intelligent of the caste are being daily drafted away from the study of the Vedas and the preservation of the ancient lore to the mastery of a foreign language and foreign modes of thought. Even the vernacular is at present neglected. This world preponderates greatly in the constitution of the modern Brahmin. The other world is in some cases nowhere at all.

Under these circumstances it is not difficult to say that caste is losing its balance. Sacrifice of material advantages is becoming rarer and rarer. Brahmins are angry that they are forbidden to go across the black water and mix freely with the couvival English, to eat, drink, and dance with them. He is angry that he is not allowed to exhibit his partner in life on the sea-beach, and to enjoy the exciting Society of his friend's wives. Unhealthy signs these are, of course. There are indeed a few revivalistic movements in India. But most of them seem to devote themselves to spreading a theoretical knowledge of abstract philosophy rather broad cast among the people, by means of public lectures. That is much to be deprecated. For he who is unwilling to undergo the discipline of the *Karma*

Kanda is certainly unfit to appreciate the liberty of the *Gnana Kanda*.

If the present mania for English education were to be allayed, and a great part, not necessarily all, of the Brahmin caste would consent to return to the study of their ancient scriptures and laws, there is some chance of their ancient ideal being at least in part, restored. Caste will then revive again in its true and useful form and will be the main stay of Indian life for ever more. It is necessary, therefore, to recast the educational system of India, so as to revive the ancient studies. Without it not only is its caste likely to decay into a mere race-feeling maintaining a distinction without a difference, but the very religion of India is likely to lose a great portion of the advantage which it now enjoys of being still pervaded by the spirit of the ancients, while capable of adapting itself to the requirements of the people in every age.

It is possible however that a great man may come who will be able to re-construct our now decaying society, so as to give it new life on the old principles.

THE POWER OF HOPE.

Once the sage Narada had to go Kailas. On the way there was a large banyan tree, and under it a holy man, who had a countenance of pain and deferred hope. He knew Narada at once, and asked him where he was going, and, on being told that he was going to see 'the Lord in Kailas, he earnestly besought him to represent to that compassionate One the sorrows of his servant, and to learn from His own mouth how many more lives there lay between himself and the realisation of his Ideal. Narada promised to do so without fail and passed on. The sage remained anxious. Further on there was another huge banyan, under which there was another holy man who seemed past the cares of life and whose face beamed with the nearer-approaching realisation of his Ideal. He ever loved to imagine himself at the summit of his wishes, and

often danced forth his hopeful joy which, his disciples catching it from him, made them dance too. Narada went up to him and inquired how he was doing. The Sage replied he was doing well, and hoped, by the grace of godly men like Narada, to reach the Ideal. "Why" said Narada "you seem not to be anxious at all on that score. The rishi yonder whom I passed seemed much more concerned than you are. He even asked me to ascertain how long his probation was to be." "I too should be very glad to know the same about myself" said the sage. "It is better to have an assurance from the Lord directly though I do not see how the matter can be doubtful." Narada passed on to Kailas, and saw the Blessed Lord. He was told that the sorrowful sage was to reach the goal in four lives but that the hopeful one had to pass through as many lives as there were leaves on the banyan tree under which he lived. Narada first gave answer to the latter. He in return thanked Narada and said that the news was good for two things, that the number of lives he had to pass through was after all finite and must come to an end some time, and that, since hope had now ripened to certainty, the anticipation of the coming bliss would help to lighten the journey of the soul. Thereat the Lord Himself in His very self appeared and gathering up the hopeful sage, vanished. Narada was struck with wonder. The other sage, on learning that four lives remained for him, was much concerned, but was consoled by Narada.

ANCIENT EDUCATION AND MODERN.

Herbert Spencer has some trenchant remarks on education as it prevailed in England till lately and as it now prevails in India. Speaking of the order in which studies ought to succeed one another in the life of a student, he says—

"From the substitution of principles for rules and the necessarily coordinate practice of leaving abstractions untaught till the mind has been familiarised with the facts from which they are abstracted, has resulted the postponement of some once

early studies to a late period. This is exemplified in the abandonment of that intensely stupid custom, the teaching of grammar to children. As Mr. Wyse argues:—'Grammar and Syntax are a collection of laws and rules. Rules are gathered from practice, they are the results of induction, to which we came by long observation and comparison of facts. It is, in fine, the science, the philosophy, of language. In following the process of nature, neither individuals nor nations ever come at the science *first*. A language is spoken, and poetry written, (' ' why not say 'sung' or 'composed') "many years before either grammar or prosody is even thought of. Men did not wait till Aristotle had constructed his logic to reason.' In short as grammar was made after language, so it ought to be taught after language; an inference which all who recognise the relationship between the evolution of the race and that of the individual, will see to be unavoidable."

Thus we see the impolicy of teaching grammar to pupils who have scarcely begun to familiar with the language of which it is an analysis and exposition. The process of education must go along the lines of least resistance. If we provide the materials for scientific knowledge first, the science will be almost naturally learnt afterwards, and the work of the teacher of the science will be easy and permanent, while it is simply suicidal to attempt to instill the principles of Grammar or any other Science at an early age when scarcely any familiarity exists with the field of facts to which the Science pertains.

Now what does our orthodox custom say on the point, say, of the teaching of grammar to children. Here is a saying which is familiar to southern pandits and which was often in the mouth of the late Great Savant, Sri Tyagaraja Sastri, the first of the Mahamahopadhyayas in the south, and the one idol which made Mannargudi a place of pilgrimage to lovers of Sanskrit lore. It runs thus:—

अशिक्षितानां काव्येषु शास्त्राभ्यासो निरर्थकः ॥

"To those who have not had a thorough grounding in Literature, the study of Science is absolutely useless." What is meant is that before a pupil can appreciate and apply the

principles and rules in which the Sciences abound—a very arduous and trying task, not to be undertaken by more than a small minority of the great mass of students—he must first acquire a thorough-going familiarity with the forms of speech, turns of expression, feelings, thoughts and articles of human knowledge which form the subject of the poet's theme. (It must be remembered that, in Sanskrit, *Kāvya* means much more than *poetry* in English.) Thus for example, before one can study *Vyākaraṇa* or language analysis, *i. e.*, grammar, one must be familiar with words, in their varying forms, and sentences and must be even able to compose sentences of his own with readiness. Before one can take to the study of *Alankāra* or Rhetoric, one must be familiar with examples of them to be found in literature. Before one can study, with anything like interest, the Science of literary criticism or dramatic criticism—on which subject there are numerous authorities in the Sanskrit language—one must have become familiar with the structure and method followed by great authors, by a long course of study of their works. The study of Sciences such as the Purva Mimamsa, the Uttara Mimamsa or Vedānta, Tarka or logic and others, also requires an adult intellect, made familiar with the common facts of life and the exercises of the reasoning faculty unconsciously fostered by the less wearisome and more interesting study of literature. Literature generally contains examples of the facts of life as varied as can be desired. Above all, a great facility for understanding language in all its complicated forms is a preliminary to the study of any special subject.

But what is the system now in vogue in India in the schools established after the western models? Grammar, English Grammar, is now taken in hand as soon as the child is able to spell out and read a sentence. An elementary text book of Grammar, composed in English, is invariably to be found in the hands of every school boy of the age of ten. The result is that the pupil has not merely to be taught to comprehend and apply the principles. He has in the first place to be taught to co-ordinate every word in every sentence of his grammar

text-books and to comprehend the meaning, usually a difficult task, as the small amount of reading prescribed for the Lower Secondary classes will prove. He has then to vividly picture to himself the idea imported by the sentences. These ideas are all highly abstract and require mature age and gradual training. The boy is told that nouns are names. In the first place he has to conceive a name as distinct from the thing denoted by it, a thing which few boys ever do for years after grammar is commenced. Then he is told that adjectives qualify. Now qualification is an abstract idea even more subtle than the relation of name and thing. The actual fact is that no such thing is actually done. The boy is not able to understand the literal meaning of the sentences in his grammar. Still less is his mind ever exercised about what a name is or what 'qualification' imports. He simply gets certain definitions and forms by heart and passes examinations—quite as innocent of real grammar as the leaves of the book in which the subject is attempted to be conveyed to his mind. Nothing more is really practicable. Perhaps a few heaven-born teachers succeed in teaching grammar in an ideal way. But heaven-born teachers are rare and cannot be made to order, be there any number of normal schools and teachers' colleges—unless perhaps really advanced thinkers are tempted to undertake the work by the offer of such remuneration as they can find in more profitable pursuits. After all, it is labor wasted. Why augment the labor of teaching grammar instead of quietly waiting till the pupil's mind is mature enough for the study? I think therefore that the orthodox way is worthy of imitation in this respect.

IMMORTALITY IN LITERATURE.

Next to the body, refined people prize fame. Hence every author is very solicitous that his work should not be forgotten but should endure with the sun and moon, making men remember and glorify the entity that produced it. This is perfectly natural. But all that is natural is not necessarily good.

It is perfectly natural to indulge in pleasure. But no one can say that is perfectly safe to indulge in it freely. It is natural to give away to impulses. Yet nothing is more condemned by philosophers. It is also quite natural for man to exalt himself especially when his viens flow with young blood, and he feels up to any work. Yet, if we believe the best authorities on the subject, the great teachers and prophets of the world, that is the very centre of the disease that produces alternately pleasure and pain, namely worldly life. This desire of fame, this last infirmity of noble minds is not necessarily an unmixed evil. Much of the mortality in literature is perhaps due to this fact. When a purified heart without the least taint of desire for fame, well aware of the hollowness of ambition, produces a work of art, it usually lasts long. Such people always do work for the sake of the world, and not for their own sakes, and do not feel the least elated on account of being the authors of such works. Hence these works are composed in perfect serenity of spirit which has got the rare privilege of seeing men as they are, so as to give undistorted views. Hence the mass of the people resort to such works as to the fountain of divine wisdom and find solace in them. On the other hand, works written with the idea of self-importance proceed from limited minds and are short lived.

The sages that were at the making of Ramayana and the Mahabharata had risen above the world, and themselves dispassionate, for the guidance of the world, undertook to depict life, full of passions as it was, on a back ground of spirituality, so that the lesson may be learnt directly. It is no wonder therefore that their works survive to this day. He who cares for the world and its voice called fame cannot give to it anything worth preserving. But he who is above the world, who looks not for any recompense in the way of name, fame or other service from the world, and who writes to enlighten the world or supply its wants, always gives birth to immortal works.

WHAT IS CONSERVATISM ?

Man ought to recognize that he is weak, that his intellectual vision is limited by insurmountable barriers, that his conclusions are always liable to error. He therefore ought not to rely upon his own independent judgment in matters affecting his position in life in the social, ethical, or spiritual point of view. He who would, on his own responsibility and without support from the opinions of his elders, or of any voice from within, not proceeding from *egoism*, but truly the response of the Merciful one to an earnest prayer for enlightenment, subvert existing institutions and refashion things according to fads of his own is a dangerous egotist, though he may do so unconscious of the falseness of the basis upon which he founds his ideas. Therefore it is that submission to the laws established by the sages of yore is a necessity of man's nature. It is said :—

तर्को ऽप्रतिष्ठः स्मृतयो विभिन्नाः
नासौ मुनिर्यस्यमतं न भिन्नम् ।
धर्मस्य तत्त्वं निहितं गृहायां
महाजनो येन गतः स पन्थाः ॥

“Reasoning is slippery ; the laws are contradictory ; there is no sage whose view has not been dissented from ; the truth about right and wrong is concealed as in a cave. That which the majority of great men follow is the path that we ought to follow.”

This means that no one should be presumptuous enough to affect to solve the great problem of life on one's own responsibility. The law that derives its force from precedent ought to be obeyed by one even though one feels doubtful as to its justice or propriety. And there is a force which makes for the submission to that law and makes the violation of it as difficult as going up-hill. This force is conservatism, and in it is safety from the pitfalls of originality. So Sankara says

दुस्तर्कात् सुविरभ्यतां श्रुतिमतस्तर्कोऽनुसन्धीयताम् ॥

“Do you eschew presumptuous argumentation. Cherish such reasoning as is approved by the Vedas.”

Very solid reasons are necessary to justify a conclusion opposed to one established by hereditary or custom. Very strong proof is required before one can with safety adopt a new theory in place of an ancient one. Man must distrust himself, in order to be steady. Reason is slippery. It may appear to support a new theory. But more often than not, the apparent reason that supports it derives all its force from our own love of change, to which it is dangerous to give way. In the light of these considerations, the rashness which actuates and blinds the apostate who forsakes a religion which he was born in, but which he has neglected in favour of a new and hence more attractive religion, is truly appalling to think of. He who would not forsake his native religion, so long as he finds it even barely sufficient for his needs, is safe in all points of view and is sure to have a steady progress towards the goal.

THE BRAHMIN AND HIS WORK (Continued).

Elsewhere another thus laments his lot “I hear of thee, oh Indra, as urging thy devotees to worship in due season and enriching thy singers; what have thy friends received from thee—the Brahmins who, faithful, rest their hopes on thee?”

But in general, the Brahman's lot was cast on pleasant lines in those days.

And where liberal princes organised grand festivals in honour of the national gods and celebrated them with great pomp and pride and where rich viands were spread and the Soma flowed free, there the Brahmins gathered in numbers,

the young and the old, the loud invoker, the sweet-voiced singer, the deft-fingered *adhvaryu* and the learned superintendent; and in the intervals of the Sacrificial session held intellectual jousts and performed feats of learning. One (the *hota*) recites the verses; one (the *adhvaryu*) plies his constant task; one (the *udgata*) sings the holy chants in *Sakvari* verses; one more, the Brahman, tells the lore of being and lays down the law of Sacrificing. One man hath eyes and yet he sees not *Vâch* or Wisdom; one man hath hearing but has never heard her; even if he hears, he hears in vain; naught knows he of the path of righteousness. *Vâch*, to such, yields neither fruit nor blossom; men, endowed alike with eyes and hearing, are however unequal in the quickness of their spirit; some are like shallow pools, while others are like deep springs; and when friendly Brahmins meet in intellectual encounters in Sacrifices those whose attainments are of a superior order leave the rest far behind and the discomfited hide their diminished heads and wander elsewhere; some again there are who can take no part in the religious ceremonies, mere Brâhmins in name, who cannot pour the libations, who, like spinsters, spin out their thread in idle and ignorant talk; but the learned scholar who, by the display of his intellectual eminence conquers in the assembly and comes in triumph, in him do all rejoice, he averts the blame of the rest, he provides food for all; him they hail as the hero.*

* R. V. Mandala X 171.

V. Mandala VR • 23—.

STUDIES IN INDIAN CHRONOLOGY (Continued).

This hypothesis of Dr. Thibant's is legitimate enough but yet is not, to my mind, entirely free from difficulties. The rule for the *ahargana*, about deducting S'aka 427, is declared by Varaha Mihira to be, “रोमकसिद्धान्तोयम् नातिचिरे पौलिशोऽप्येवम्”

This is translated by Dr. Thibant : "The final result is the (Śāyana) ahargana, according to the Romaka Siddhānta. So it is also according to the Paulisā which is not much older." But the learned translator has discarded this interpretation later on and observes "I take this opportunity of correcting, according to my present views, the translation of 1—10. As the translation stands, the last words of that stanza would make an interesting statement as to the relative ages of the Romaka and the Paulisā siddhāntas. But I at present have little doubt that the words *na atichire* do not mean 'which is not much older' but rather 'with no great distance' (or difference'), the meaning of the text being that the results of a calculation of the ahargana according to the principles of the Paulisā do not differ very much from those of a calculation proceeding on the date of the Romaka siddhānta." Dr. Thibant has not however, advanced any reasons for his change of view. *Nānichire* is used in the context as adjective to *Paulis'e* and moreover is generally used in the sense of 'not far distant in point of time' and it would be a forced interpretation to take it to mean "which does not materially differ from the Romaka Siddhanta" unless supported by strong reasons (which have not been adduced); Dr. Thibant has, himself, pointed out in his learned introduction several points of divergence between the two Siddhantas; nor would it do to take *na nichire* as referring to the question of *ahargana* alone, as it is used as the epithet of *Paulis'e* in general. To express the meaning put by the doctor, *nānichire* should be taken with *evam*; but this grammar forbids. Having regard to these linguistic difficulties and the preciseness of diction and command of language which Varaha Mihira displays in all his writings, one should consider it more likely that the author has used *nānichire* as meaning, (as it would naturally mean) "not far removed in point of time."

LITERARY JOTTINGS.

With the clue furnished by Huen Tshang in the account of his travels in India, Dr. Fuhror has been able to fix with certainty the birth place of Gautama Buddha. It is in Nepal Terai. The place was overgrown with shrubs for miles. But excavations were undertaken on a large scale by the learned doctor under the patronage of the India government and the doctor succeeded in unearthing a well preserved inscription of Asoka. It has since been deciphered by scholars like Dr. Bühler and it states that Asoka came to this very place about 20 years after his coronation, and erected several stupas and a column on the very spot where Lord Buddha was born. There are many more valuable inscriptions in the spot to be unearthed and deciphered, and archeological discoveries of very great importance are expected to be made in the course of the investigations. All thanks to the Government for their enlightened munificence and all praise to the doctor for his successful exertions.

*
* *

In a speech at the distribution of prizes to the deserving students of the Sanskrit College, Calcutta, Dr. Martin L. L. D. remarked that the Sanskrit language was marvellously expressive, singularly adapted to all phases of thought, the passions and emotions of philosophy, the technicalities of law and rhetoric and the hidden mysteries of religion. Many a modern Hindu feels proud of these remarks, vaunts them to the world with an air of superiority, delivers himself, on the platform, of a few platitudes on the beauty and grandeur of his mother tongue, the sublimity of the Upanishadic conceptions and all that sort of high-falutin.' There, he thinks, his duty ends and he quietly reverts to his money-grubbing avocations. He rarely thinks of himself studying the language or mastering its intricacies. He talks very learnedly of his Vedas, his religion, his philosophy and very proudly of Sanskrit poets and writers. But he is content to take all these things at second hand, from foreign writers on the subject. We wish he talked a little less of Sanskrit and read a little more of it.

Rai Bahadur Sarat Chandra Das C. I. E. has published a book called 'The Indian Pandits in the land of snow.' The author describes in the book the labours of Indian Buddhists in the propagation of Buddhism in Tibet and other places. Among other things he treats of the introduction of Buddhism in China along with Brahmanical astronomy, the origin of Lamaism &c. The author is peculiarly fitted for the task he has undertaken, as may be seen from a perusal of the proceedings of a special meeting of the Buddhistic Text Society of India held at Darjiling on November 4, 1896, from which we make the following extracts:—Mr. Livingstone, in the course of his speech said that there was no doubt of the good done by great travellers and the benefits conferred upon civilization by such explorers as *Rai Sarat Chandra Das Bahadur* was incalculable. After giving several illustrations of the benefits of travel in the promotion of knowledge the speaker proceeded to dwell upon the *Rai Bahadur's* explorations and researches in a very complimentary strain, and likened that gentleman to Dr. Livingstone.

The Honorable Sir Griffith Evans K. C. I. E, in his speech, referred to the enlightened Lamas, who were present and said that he rejoiced that the British government was now able to prove to such enlightened men that in their desire to open intercourse with Tibet they were actuated by no desire to disturb the country and its rulers, but only prompted by a wish to promote trade, and also by an intellectual desire to learn as much as possible of northern or Tibetan Buddhism. He referred to Sir Alfred Croft whose good qualities were known to all present, most of whom were his personal friends. He had done great work in India as they all know, during his tenure of the post of Director of Public instruction, which he had held for 20 years. He it was who first realized the possibility of penetrating into Tibet in order to get access to Buddhist records. There had been no intercourse with that exclusive country for nearly a century before Sir Alfred Croft's time, not since the Governorship of Warren Hastings who indeed had succeeded for a time in opening up communication, but he was an exceptional man and one who pretty generally succeeded in getting his own way. In the present day the credit was due to Sir Alfred Croft and was

one of the many good things which the public owed to him. He realised the possibility of training some of our Indian subjects, instructing them in the Tibetan language and sending them over the border. Government allotted funds for the purpose and the result was that *Rai Sarat Chandra Das, Bahadur*, devoted himself to the work. He was the only man who had succeeded in so mastering the Tibetan language that he would be welcomed by the Tibetans themselves. His perfect knowledge of the language was his passport, and he had succeeded in going where no one but himself could pass. In the course of his travels, he had to cross stupendous mountain ranges on levels of eternal snow. He had shown himself gifted with the greatest physical endurance. He could speak from his own personal knowledge as to the *Rai Bahadur's* power of endurance as he had been in his company to the borders of Tibet in 1884 during a journey involving much fatigue and exposure. The *Rai Bahadur* had a delight in hardship and adventure which was quite European. It was due to his capacity for overcoming difficulties as well as his great learning that he had been able to penetrate where he had been and return to give the result of his explorations. And it was due to Sir Alfred Croft that the opportunity had been offered him of displaying his powers in so worthy a cause.

Sir Alfred Croft remarked that his position as President of the Buddhist Text Society was a peculiar one, for he regretted to say that he was entirely ignorant of Buddhist Texts. But to the great knowledge which *Rai Sarat Chandra Das Bahadur* had enquired the world was much indebted. It was to his researches that the Tibetan books now before the world were due. The books issued from and now being printed in the Government press at Darjiling were of European interest. He referred to the recent article in the *Academy* on the subject of Buddhist Texts and said that such articles had been rendered possible by the explorations and researches of the *Rai Bahadur*. It was a source of great satisfaction to the speaker that he had been able to help this work from the beginning. No such Society as the Buddhist Text Society was possible without Buddhist books and therefore to *Rai Sarat Chander Das, Bahadur* was due its success. The object in sending Sarat Chander to Tibet had

fully succeeded. He had been able to interest the rulers and the Lamas in his work, and he had brought back a *yak* load of Buddhist books of the utmost value. The result of the exploration had been manifested in two ways. *Rai Sarat Chander's* researches had resulted in a large number of papers on the religious philosophy and history of Tibet, many of which had been published in the proceedings of the Asiatic Society; and the Tibetan books now being published would be of the utmost value to the learned world of Europe.

CURIOSITIES OF SANSKRIT LITERATURE.

King Bhoja of Dhar is said to have entertained many learned Pandits at his court. Many stories are current of his learning and liberality. Tradition places many of the eminent poets of our literature as contemporaries of the king. The king, it is said, used to propose *Samasyas* to be responded to by his court poets. The answers given by these are likely to prove very interesting to readers of Sanskrit. No historic importance can be attached to many of the anecdotes related below; but they are ingenious and instructive. And we therefore propose to give a few of them here.

Bhoja was once sitting with three of his poets. The sun was setting and he wished to see how each of them could describe sunset within one line of a stanza and so he began:—

परिपततिपयोनिधौपतंगः

'The Sun sinks into the Western Sea'.

Bana who was one of the three gave the next line thus:—

सरसिरुहामुदरेषुमत्तभृंगः

'The maddened bee, into the midst of the lotus flower'.

Mahesvara Kavi, another of them, gave the 3rd line:—

उपवनतकोटरोविहंगः

'The bird, into the hollow of the garden-tree'.

The last line was Kalidasa's finishing stroke:—

युयसिजगत्पु शनैःशनैरनंगः

'The Lord of Love, gently creeps over young damsels'.

* * *

On another occasion the learned king is said to have requested Kalidasa describe the evening twilight in a full verse; and Kalidasa responded off-hand:—

व्यसनिनइव विद्या क्षीयते पंकजश्रीः

गुणिन इव विदेशे दैन्यमायान्ति भृंगाः ।

कुचुपतिरिवलोकं पीडयत्यन्धकारः

धनमिव कृपणस्य व्यर्थतामेति चक्षुः ॥

'The splendour of the lotus fades like the learning of a vicious man; the bees for want of refuge look helpless like good men in a foreign land; darkness troubles the world like a wicked despot; and the eye becomes useless like the wealth of a miser'.

* * *

Here is a quaint concert fathered upon Kalidasa. Foreigners can see no beauty in such ideas; but Hindu minds regard them as a regular treat, and we believe, not without reason. The poet eulogises his patron in the following stanza:—

विद्वद्राजशिखामणे तुलयितुं धाता त्वदीयं यशः

कैलासंच निरीक्ष्य तत्रलघुतां निक्षिप्तवा-पूर्यथे

उक्षाणं तदुपर्युमासहचरं तन्मूर्ध्निगंगाजलम्

तस्याग्रे फणिपुगवं तदुपरि स्फारं सुधादीधितिम् ॥

'O, thou! Chief among learned kings, Brahma, the Creator, wishing to ascertain the weight of your fame, put it in one scale and in the other placed the mountain Kailasa. Seeing the mountain lighter, he put the white bull over it. Even this did not do. He then placed over the bull the God Siva with his consort Uma. Still the other scale was heavier. He then put the waters of the Ganges over the head of Siva and then the serpent chief on his crest. Still not succeeding he made a desperate shift and placed the full moon over it'.

There are many things to be noted in this stanza:—

1. *Fame* is regarded by Sanskrit poets as something white and it is a convention with them to compare it to white

things. The things (including persons) placed against fame are all of them white and great.

2. It implies that the king is more famous than the God Siva himself and suggests that the God came to live in a silver mountain where the silvery Ganges and the brilliant moon as if only to make himself equal to this mortal king!

Once upon a time a poet with his wife, son and daughter-in-law, (it was a family of poets) once came to the court of Bhoja. The king as usual proposed a samasya:—

क्रियासिद्धिः सत्वे भवति महतां नोपकरणे ।

‘Success depends on *the man*, not on the tools’.

The old poet’s response was:—

घटो जन्मस्थानं मृगपरिजनो भूर्जवसनं
वनेवासः कन्दादिकमशनमेवं विधगुणः ।
अगस्त्यः पाथोधि यदकृत कराम्भोजकुहरे
क्रियासिद्धिः सत्वे भवति महतां नोपकरणे ॥

‘The sage Agastya was born in a pot; the deer is his attendant; a bark, his dress; forest, his habitation; and herbs, his simple food; he once drew up all the waters of the Ocean into his palm and lo! they were barely enough for a corner of his palm!’ Hence ‘Success depends on the *man*, not on the *tools*’.

His wife thus responded.

रथस्थैकं चक्रं भुजगयामिताः सप्ततुरगाः
निरालम्बो मार्गः चरणविकलः सारथिरपि ।
रविर्यात्येवान्तं प्रतिदिनमपारस्य नभसः
क्रियासिद्धिः सत्वे भवति महतां नोपकरणे ॥

‘The chariot has but a single wheel, the reins of the seven horses are serpents! the way lies through the vacant air, and a lame driver to boot! and yet the Sun ‘does’ the journey over heaven’s vast circuit in 24 hours. Hence ‘success &c. &c.’

The son delivered himself thus:—

धिजेतव्यालंका चरणतरणीयो जलनिधिः
विपक्षः पौलस्त्यो रणभुवि सहायाश्च कपयः ।
पदातिर्मर्त्योऽसौ सकलमवधीद्राक्षसकुलं
क्रियासिद्धिः सत्वे भवति महतां नोपकरणे ॥

(To be continued)

‘It is Lanka that has to be conquered; the Ocean has to be crossed on foot; the enemy is the valiant son of Pulastya (Ravana); the allies are monkeys; himself is but a weak mortal fighting on foot, yet Rama destroyed the entire race of demons

Hence success depends &c. &c.

It was now the turn of the fair daughter-in-law who seemed to be the very embodiment of *Sringara*. On a pressing request from the king, the girl modestly looked up and with a gentle simile on her sweet face thus began:—

धनुः पौष्पं मौर्वी मधुकरमयी चञ्चलदृशां

दृशांकोणोवणिः सुहृदपिजडात्माहिमकरः ।

स्वयंचैकोनंगः सकलभुवनंव्याकुलयति

क्रियासिद्धिः सत्वे भवति महतां नोपकरणे ।

‘The bow is made of flowers; the bow-string is formed of bees; the arrow, but the side glance of the fickle-eyed fair; his friend, the cold and senseless moon; he fights alone and he is formless. Still the whole world is at his feet. Verily then success depends on the *man*, not on the *tools*’.

It is needless to say that the king appreciated the last as the best. He sent them loaded with honors and costly presents.

*
*
*

Bhoja’s fame as a patron of letters spread far and wide. Hundreds of poets flocked to his court and returned home richly laden with presents. A few vedic scholars, far away from the royal court, chanced to hear of this Mœcenus. They at once resolved to go to Bhoja and mend their fortunes. They set out and reached the outskirts of Dhâra, the capital. They now heard that none but poets had any chance of costly presents from the king. What could they do, poor souls! They were thoroughly well up in the Vedas. They could recite the most difficult passages, could give out the several syllables of a

hymn under all manner of permutations and combinations, could cite the required verses from the barest hint of the corresponding svaras, could, in fact, without any the least effort, perform all those marvellous feats of memory which have excited the envy and the wonder of western minds. But alas! versifying was not in their line! How they hated poets and poetry! But will they nill they, they had now to poetise, or they had to return home as poor as they had started, if a little wiser. So then adjourned to the temple of Kali hard by and put their heads together to fabricate that (to them) most mysterious product of word-juggling, yclept a sloka. After several tentative suggestions, and desperate shifts, one of them at last hit upon this foot भोजनं देहिराजेन्द्र and another of them triumphantly came out with a second foot 'घृतसूपसमन्वितं' Here there Pegasus stopped, would not budge an inch, do what they could. Two more feet had to be composed to complete the sloka and their *furor poeticus* had become extinct and not the ghost of a chance of its revival! While they were in this pitiable plight who should chance to pass them by but that favoured son of the muses, Klidasa? He learned from them the sad tale of their adventurous expedition into the realms of the muses and with good-humoured smile came to their rescue with the following complement.

‘माहिषचशरच्चन्द्र चन्द्रिकाधवलदधि’

“and curd formed of buffalo’s milk,
as bright as the autumnal moon.”

Their joy knew no bounds and they hastened to the court. Admitted into the royal presence, they hailed the king in one voice and with a keen competition worthy of a nobler cause, they all repeated the sloka simultaneously, fearing that the lagger-behind might not receive an equal share of the profits. The king smiled at their credulity, easily guessed the authorship of the latter half of the sloka and dismissed them with liberal presents, taking care, however, to let them know that all the presents were due to the author of the last two feet.

वटुर्वा गेहीवा यतिरपि जटीवा तदितरो
नरोवा यः कश्चिद्भवतु भव किंतेन भवति ।
यदीयं हृत्पत्रं यदि भवदधीनं पशुपते
तदीयः त्वंशम्भो भवासि भवभारं च वहसि ॥

“Be he single or married, a hermit or a hoary-headed sage, whosoever he may be, if he should but think of you, Lord, you become his friend and remove his burden of संसार”. Nay he goes further and says that even the observance of rites and the performance of austere penance would be of no avail in the absence of that real Bhakti or devotion. We may forsake the world, renounce the company of men and live in thick forests, immediately surrounded by the sacrificial fires and by wild beasts beyond. Yet we may not be one inch nearer God than we were before. Love is in fact the keynote of salvation.

गुहायां गेहेवा बहिरपि वनेवाद्रिशिखरे
जले वा वह्नौवा वसतु वसतेः किंवदफलम् ।
सदा यस्यैवान्तःकरणमापि शंभो तवपदे
स्थितं चेद्यागोऽसौ सच परमयोगी सच सुखी ॥

“Live you may in caves or in mansions, in the open air or in forests, on the hill top or under the waters or even in the fire; of what avail is it all? He does penance who centres his thoughts on Thee. He is the true yogi and is truly happy.”

What then is the nature of this Bhakti which is the surest road to salvation? We know it is a feeling. It wells up in the heart of man uninvoked. It is a necessity with him and will be so as long as he is emotional. It is love without a cause, love for its own sake. In the words of *Sir Walter Scott*,

“It is the secret sympathy
The silver link, the silken tie
Which heart to heart and mind to mind
In body and in soul can bind.”

It is as Sankara defines it,

अंकोलं निजबीजसन्ततिरयस्कान्तोपलम् मूचिका
साध्वी नैजविभुं लताक्षितिरुहं सिंधुःसरिद्वल्लुभम् ।
प्राप्नोतीह यथा तथा पशुपतेः पादारविन्दद्वयम्
चेतोवृत्तिरुपेत्य तिष्ठति सदा साभक्तिरित्युच्यते ॥

“What the Añkola tree is to the seed, the magnet to the needle, a husband to his faithful spouse, a tree to a creeper and the sea to a river—that, God is to the heart of man. This relation is Bhakti.”

The same idea has been made familiar to us by Bhavabhuti who says,

व्यतिषजति पदार्थानन्तरः कोपिहेतुः
नखलु बहिरुपाधीन् प्रीतयः संश्रयन्ते ।
विकसति हि पतंगस्योदये पुण्डरीकम्
द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः ॥

“There is an indescribable secret cause which connects things together. Affection springs not from external conditions. For the lotus blossoms at the sight of the rising sun and the stone—chandrakanta—melts away at the approach of the moon.”

It is then, the thirst, the real thirst for the love of God bubbling up in us like a perennial fount. S’ri Sankara Acharya evinces this spirit fully when he makes his request to Him thus;

नरत्वं देवत्वं नगवनमृगत्वं मशकता
पशुत्वं कीदृत्वं भवतु विहगत्वादिजननम् ।
सदात्वत्पादाब्ज स्मरणपरमानंदलहरी
विहारासक्तं चेद्दृश्यमिह किं तेन वपुषा ॥

“Whether I live a man or a god, brute or crawling worm, whatever I may be, Lord! let me have thy love, the privilege of forgetting myself in the glory of Thy feet. What care I then for the external form and shape?

Perhaps the most interesting passage is that in which he speaks pathetically of the man who eager to serve God in all ways he could, yet misses Him through ignorance. How significant are these words!

गभीरे कासारे विशति विजने घोरविपिने
विशाले शैले च भ्रमतिकुसुमार्थं जडमतिः ।
समर्प्यैकं चेतस्सरसिजमुमानाथ भवते
मुखेनावस्थातुं जन इह न जानाति किमहो ॥

“Oh Thou Lord and Husband of Uma! What a pity it is that the ignorant man does not know how easy of access you are. He goes in quest of flowers on high hills, in the gloomy forests and deep lakes to worship thee with, instead of offering you what he has within himself, the simple tribute of his lotus heart.”

But we are so immersed in money-making and hunting after name that somehow we come to smother even this healthy straining of our natures after the Transcendental. We scarcely find time to know who we are and why we have been brought on the scene of life. We go on from the time when first we started in life’s long race to the end of it, like a dull, mechanical clock. We forget even the divinity that is concealed in us. We forget the charm which nature once had for us when we were young boys innocent of all the ways of the world. The bright canopy of heaven with its twinkling stars looking as it were into the innermost recesses of our hearts, the raging sea with its surging billows and seething waves and the high green brushy hills rising upon greener and loftier hills, ah! who could ever forget the grandeur of these sublime things? And though a smattering of science might tend to kill the poetry inherent in us, yet in our calm moments of reflection the Creator’s skill comes upon our mind in its full blown dignity, in all that dignity in which Imagination ‘could body it forth’ and once more we hold, consciously or unconsciously, sweet communion with our eternal Father. Indeed if we would stop to think of all this and carefully scrutinise our lives, how many of us would fain echo the touching sentiments of S’ankara when he says,

नित्यं स्वोदरपोषणाय सकलानुद्दिश्य वित्ताशया
व्यर्थं पर्यटनं करोमि भवतः सेवां नजाने विभो ।
मज्जमान्तरपुण्यपाकबलतः त्वं शर्वं सर्वान्तरः
तिष्ठस्येव हि तेनवा पशुपते तेरक्षणीयोस्स्यहम् ॥

“In vain do I wander about, prompted by a desire to gain wealth and seek creature comforts. I do not know how best I could serve you. Protect me; Oh Lord of creation! either in virtue of our previous Karma or by the simple fact that you dwell in us all.” We hardly know how we could offer a simpler and more natural prayer to the All-Wise Ruler of the Universe.

Chair of Vedanta:—The following extract from the letter of the Calcutta correspondent of the Hindu will be of some interest to our readers.

“An endowment has been recently made by a Calcutta millionaire for the Chair of Vedanta in connection with the Calcutta University. It is called the Jayagopal Mallik Vedanta Lectureship or Fellowship. When “Vedanta” was in everybody’s mouth last spring in consequence of the visit of Swami Vivakananda, this fellowship of the annual value of Rs. 5000, was founded with a view to promote the study of “Vedanta” in particular, and Indian philosophy in general, by our English-educated young men. But the question was where was the man to come from, who could properly fill this chair. A mere Sanskrit Pandit would not do. A profitable study of the Vedanta, and more particularly a study of it that would commend itself to the modern mind, must be based upon an examination and interpretation of it, in the light of modern science and modern culture. I know that that the dialectics of the Hindu *Mimamsakas* are of a very high order. Modern European methods and those of our more prominent *Mimamsakas* and thinkers, more particularly of Sankara and Jaimini are very closely similar to one another. But in spite of this fact, our ordinary Pandits following as they do the *letter* of the ancient authorities, do not get at their inner meaning and spirit. It is therefore needed that ancient Hindu philosophies should be read, examined, and interpreted in the light of modern European and especially German systems. This will serve the dual purpose first of finding out the inner meaning of those systems, and second, of expanding them for modern use and enlightenment. And, as I said, no mere Sanskrit Pandit however well versed he may be in Sanskrit philosophies can never fully realise the objects of a Modern Chair of Vedanta. On the other hand we have no man who is equally posted up in both the Indian and European systems. Indeed I know of only one person in Bengal who would somewhat meet the requirements of this chair. He is Babu Brajendra Nath Seal, M. A., Principal, Victoria College, Cooch-Bihar. But he will not consider it worth his while to give up his permanent place with Rs. 700 a month for this chair. It would be a very good thing if he could be prevailed upon to so arrange his work at Cooch-Bihar, that it might be possible for him to come and deliver the stipulated number of lectures in Calcutta, on Vedanta. But he did not offer himself for the fellowship, and it did not occur to the authorities to try to secure his services, so the next best man, a Sanskritist, a pure Pandit, held in high honor by the Bengal Pandits for the depth of his learning, Pandit Chandra Kanta Tarkolankar, Professor of Philosophy in the Government Sanskrit College, has been appointed our first Vedanta Lecturer, under the new endowment.”

ODDS AND ENDS.

VEDAVYASA AND KALIDASA—Once Kālidāsa while on a pilgrimage to Benares, accidentally went to visit the image of Vyāsa. Kalidāsa being a very good poet and not liking Vyāsa’s having good many चs and other particles in his Purānas, patted the image on the belly and addressed it thus:— “चकारजटरेणमः”— I bow to the belly made of चs’. His hand however stuck fast to the image and could not be taken away. When in this plight Vyāsa himself came to him in the disguise of an old Brahmana and asked him what he was doing there. Kālidāsa told him all that had happened; whereupon the Brahmana advised him, ‘Son, although you are a great poet, indeed you should not slight men who are decidedly worthy of reverence’. He then told him that he could get his hand off if he would supply the three charanas (feet) of a line which he himself would propose, and then he proposed त्रितयं त्रितयं त्रिषु—“three, three in the case of three”. Kalidāsa then produced the following verse with only one च in it:—

पतिवशुरता ज्यष्ठ पतिदेवता ज्ञे ।

इतरेषु च पाञ्चाल्याः त्रितयं त्रितयं त्रिषु ॥

The meaning of the verse is that the eldest of the five brothers, *i. e.* Dharma stood in the relation of husband and father-in-law to Draupadi, husband when it was his turn to exercise his right as husband for the space of 2 months and 12 days out of the whole year as was agreed among the brothers. When this right was exercised by any of his younger brothers, he, being the eldest, stood in the relation of father-in-law. The youngest brother Sahadeva stood in the relation of husband and husband’s brother, while in the case of the other three *i. e.* Bhima, Arjuna and Nakula, all the three relations *i. e.* of husband, father-in-law, and husband’s brother obtained. Vyasa was then pleased and he sent Kalidāsa away with his blessings.

* * *

VEDIC CHRONOLOGY—“The new number of the Journal of the Bombay Anthropological Society is devoted exclusively to a study of “Vedic Chronology and the dawn of Indian Philosophy.

Mr. Harilal H. Dhruva, Judge of Noasari, is the author. The object for which it was written was that it might be read before Dr. Leitner's International Congress of Orientalists that was to assemble, but never did assemble at Lisbon. What the Congress of Orientalists lost, however, the Bombay Anthropological Society has gained. The first portion of the treatise deals with Vedic Chronology. In it, Mr. Harilal asserts that in the determination of the early Chronology of ancient literatures, historical tests can be of no use. In that portion of his observations dealing with the dawn of Indian Philosophy, he lays it down that the only sure guide in this field of research is the stratic formation of thought. And on this basis he declares that, as in religion so in philosophy, the Vedic Aryans in India were, no doubt, the earliest. They bear no signs of foreign contact or influence; for the dawn of religious literature as well as of philosophy smiled first of all in the Eastern Land of Bharata. The Rig Veda and Sama Veda Samhitas, Mr. Harilal confines to what he terms the primordial period; Samhitas of the other Vedas and Brahmanas and some Brahmopanishads to the primary and secondary periods. Of all existing human records the Rig Veda and the Sama Veda are claimed to be the earliest information, nor can the Chinese, Egyptian, Chaldean, Babylonian, Assyrian, Hebraic or Avestic go beyond the primary to which the others belong. Though the treatise is long it is not wearisome, though it does not seem to have provoked any discussion when read before the members of the Anthropological Society. Mr. Harilal's theories are accepted by the Society, or are at all events put forth under its auspices and bear its stamp of approval.—*The Bombay Gazette*.

KADAMBARI—Miss, C. M. Redding, formerly scholar of Girton college, Cambridge has brought out an English translation of “Kadambari of Bana”. It is a work of great classic importance. The book contains an inexhaustible wealth of detail, in description and a profusion of Simile and Metaphor. Miss, Redding has produced a most skilful and readable translation, which in its general style and careful choice of words, shows her ability to cope with the difficulties attendant on the subject.

TESTIMONY TO INDIA'S GREATNESS.

[BY AN ENGLISH PROFESSOR.]

THE world of Orientalists suffered a serious loss in the death a few months ago of Professor Cowell who, for more than thirty years, occupied the Chair of Sanskrit at the University of Cambridge. Professor Cowell was a man of the widest sympathy and the memorable words which he once addressed to a Cambridge audience were quoted again, with fullest appreciation and approval, by his successor, Professor Bendall, M.A., in his inaugural address recently delivered at Cambridge. I quote them as evidence of the noble and sympathetic spirit in which two distinguished Oriental scholars approached their life work. Professor Cowell's words, brought back to the memory by Professor Bendall are as follows:—

“There is yet a higher interest in Sanskrit than any supplied by the language or the literature for its own sake. *It is the key to understand India.* The vernaculars of the north can never be properly mastered without some knowledge of Sanskrit, for all are closely connected with it. But Sanskrit is still more important as enabling us to understand and feel with the people of India. It will be a growing danger to our Empire if we send out young Englishmen to govern millions of subject Hindus with no sympathies for the subject race, with no feeling but contempt for their customs and habits and thought. If they only look upon them as barbarous and childish they may raise revenue and try to administer justice; but no sympathy will exist between the ruler and the ruled, and *our Empire will be built on the sand.* But it is impossible for anyone who knows anything of Sanskrit to feel contempt for the Hindu, even in his present condition, humiliated though he has been by long centuries of intolerance and tyranny. The love of Sanskrit *must* inspire the true student with an interest in the future welfare of the Hindus.”

It is very delightful to find the new Professor of Sanskrit at Cambridge likening his predecessor to the venerated teacher and sage of early days in India—the *rishi*—and to be further told that Professor Cowell was, indeed, known by this affectionate name among his pupils who also regarded him in the light of the ideal ‘Good Friend’ of the Buddhist disciple. There seems little doubt that Professor Cowell's successor will earn for himself similar devotion from both Europeans and Indian students, for he is taking up his duties in so sympathetically.

tic and reverent a spirit that his influence cannot fail to work for a better understanding between the modern Englishman and the modern Indian although the Professor's real work is principally concerned with India's ancient history.

Professor Bendall's enthusiasm for his subject is apparent throughout his long and instructive address. He mourns the fewness of the workers in the tempting field of archæological research, and the inadequate provision made for such work by the British Government as compared with the Governments of the United States, France, and Germany which offer so many facilities to those who are seeking knowledge with regard to the beginnings of things which ancient India alone can afford. He sorrows, too, that of the many Englishmen in India, there are fifty lovers of tiger-shooting to one lover of ancient monuments. He considers that Indian students may find valuable opportunities for great usefulness in connection with archæology. Urging that at least an acquaintance with the outward appearance of the many inscriptions of early times which abound in India should be general, Professor Bendall added that Indian students in England would do well to take advantage of the means offered by museums in this country for instruction in the mechanical copying of inscriptions. The whole country of India, he declared, is full of memorials of antiquity of all periods, constantly coming to light and awaiting investigation. Much useful work might be done in the investigation of coins, and interesting discoveries awaited those who would devote themselves to work of this kind.

The Professor referred with significant approval to a course of lectures which had been delivered at Cambridge by an Indian gentleman; he stated that he had attended the course with great interest, and was gratified to find that the lectures had attracted a good audience, even at a time of the year when counter inducements were particularly numerous. He stated that he had pleasure in informing his audience that negotiations were in progress for similar lectures to be given. Professor Bendall laid especial stress on the work to be done in the sphere of philosophy, especially by such students as were trained in Western thought and would supplement that training by knowledge of the traditional learning of the pandits of India.

The University of Cambridge, said the lecturer, shows its recognition of the importance of the Veda as a document unique in the history of mankind by giving a regular place in the Linguistic Section, Part II of the Classical Tripos, to a selection of

Vedic hymns. In the course of his long address, Professor Bendall surveyed the work that had been carried out during the past thirty years in the domain of India's ancient literature, and added that the vast literature of non-Brahmanical writers offered a valuable field for research. The literature of the Jains was but little known, yet the canonical scriptures of this religion, a religion which still existed although for five hundred years Buddhism had perished from the land of its birth—had been codified, probably in the Third Century, B. C., and were esteemed to be so sacred that the words had been counted. According to some of the Jain authorities the words numbered 1,128,358,005. This vast literature was for the most part a *terra incognita* to European scholars, and its architecture, some of the most gorgeous in India, had never been adequately surveyed.

I am not aware whether Professor Bendall has ever met the Swami Upadyay, but in the English pandit's address there seems to be an echo of that which the swami advocated with so much earnestness when in England in the spring, namely, the federation of Eastern and Western Thought. Here is a passage from the Cambridge Professor's lecture: "I cannot forbear to point out an anomaly in the elaborate examinations for the Civil Service of India; philosophy rightly holds an honoured place in the examination, but no recognition is made of Indian philosophy; yet in India deep interest is felt in philosophy. India stretches out her hands to us in such matters; but what do we do in return?" I make one final quotation from this admirable address, without apologising for the space which my inadequate summary of it will occupy in the columns of the *Hindu*, for I know that Professor Bendall is wishful that his words should reach the ears of those who will hear and heed in India, and for my own part, I have no doubt that his generous and appreciative sympathy will penetrate beyond the ears, it will sink into the hearts of those who may listen, and an answering chord will be awakened by the message of the Western pandit far away in England. Referring to the two great epics of India, the "Mahabharata" and the "Ramayana," the English Sanskrit lecturer said that however important they might be as documents for the study of Indian antiquity, "in one respect they were more important still, in as much as the main threads of their narratives and the main lessons of their many-sided religious and moral teaching lives in the minds of the Hindus of to day."

STRAY THOUGHTS.

What is the difference between the man of the world, whose life is spent in the pursuit of wealth, and the wise *Yogin*, whose life is devoted to self-denial and renunciation of enjoyments? *Bhartrihari* sees no difference, so far as *enjoyment* is concerned. For, look at the worldly man. He puts up with indignity from those above. Does he not wish to rise, and is not rising often through indignity to dignity? He adapts himself to the whims and caprices of his superiors with a patience that is worthy of a better cause. His self-respect sometimes rebels against the treatment that he has received at his master's hands. But prudence comes to the rescue, and whispers in his ear "Be wise. You have put up with much already and a little more does not matter either way. It would be folly, by a single act now, to risk the advantages so hard won," and the man at this thought becomes meek. Is this patience? Can this be called control over passions? Hence as *Bhartrihari* puts it,

क्षान्तं न क्षमया .

The worldly man suffers and forgives, but it is not through control over passions. The wise man too suffers and forgives, but he does it to obtain mastery over his lower nature, to thoroughly purge himself of all that is coarse and debasing.

The worldly man, also, like the *Yogin*, often gives up the sweets of home, travelling far and wide in quest of wealth, and even while in the very midst of his family has hardly time to taste the joys of the fireside, and while dragged into a thousand worries, thinks with a pang of the enjoyments which might have been his, had he been less aspiring. The *Yogin*, also renounces these enjoyments, but there is no sting in his renunciation; for it is voluntary. As the poet puts it,

गृहोचितसुखं त्यक्तं न सन्तोषतः ।

Then again, like the *Yogin* too, he puts up with biting cold winds, and the scorching sun. But these are not mortifications self-imposed, as in the case of the *Yogin*, for subduing *Tartar* passions.

सोढा दुस्सहशीतवाततपनाः क्लेशान्न तप्तं तपः ।

And money, with an absorption that equals the breathless concentration of the *Yogin*, is worshipped day and night with hardly a thought for the Ordainer of all things.

ध्यातं वित्तमहर्निशं नियमितप्राणैर्न शम्भोः पदम् ।

Thus, so far as actions and sufferings are concerned, the worldly man does exactly like the *Yogin*; but their motives are different, and hence they are rewarded differently.

तत्तत् कर्म कृतं यदेव मुनिभिस्तैस्तैः फलैर्वञ्चितः ॥

STRAY THOUGHTS.

1. Three things, says the poet, are charming from a distance.

दूरस्थाः पर्वता रम्याः वेश्या च मुखमण्डने ।

युद्धस्य वार्ता रम्या च त्रीणि रम्याणि दूरतः ॥

Mountains at a distance appear grand; lovely, the courtesan with her face rendered enchanting with the devices of art; and stirring reports of war far away exalt and enliven the mind.

Fist of mountains. Are they not lovely things when you go to them and feast your eyes on the hill and dale, where nature has lavished all her wealth? But the rough sides, the steep ascent, the rugged stones and rocks sorely weary the climber and may kill all the poetry in him. The poet, however does not evidently refer to this; he is thinking of the grandeur of mountains, which, towering up to the skies, rear their cloud-crowned heads as if aspiring heavenward; contemplate them from a distance; how majestic do they then appear! How loftily, as if with the voice of trumpet, do they speak to you of the greatness of the Creator! What awe and reverence possess you as your eye is lost in the unending extent and stupendous height of range after range, hill over hill! Approach and ascend; the range of your vision is obstructed and you fail to take in the sublimity. Verily, no man is a hero to his valet applies to more things than man.

Then of the courtesan: How fair she looks from a distance decked out with all the tricks of art, spreading out her siren wiles to catch the unwary beholder! Evil from afar is always tempting. But yield, if only once, in a way and you are done for.

Similarly of war. It is very well to contemplate war far away from the scene of bloodshed and butchery—to talk of the romance, the chivalry and the heroism of brave warriors. But the many gallant lives it cuts short, the desolation and blank despair it brings to many a home, to the aged parent bereft of his promising son, to the lovely wife widowed in her bloom and famine and pestilence stalking abroad and clutching those that were spared by war,—these form a harrowing tale and make of war the greatest curse to humanity.

2. Sanskrit has an extensive literature on the subject of expiation and numberless are the ceremonials prescribed for the several sins. The mass of details connected with these expiatory rites has made people lose sight of the principle underlying the practice. That principle has thus been enunciated in the Vishnu Purana (Part II, Chapter VI.)

“No one is qualified to perform expiation except him who, when he has gone wrong, feels sorely troubled at heart and exclaims in despair, “what shall I do? I have violated the commandment of the Lord, “*Thou shalt not sin.*” And of all the expiatory observances prescribed for such a repentant sinner, the best and the surest is praying to Lord Sri Hari. Praying to Hari but once with a contrite heart is enough to wash away the sin. Praying oftener destroys the seeds of former sin, whereby is precluded all possibility of future sin. Neither time nor place is needed for thinking of the Lord. Morning or noontide, evening or night, whatever the time, whoever the man, he may pray to Him in whatever manner he chooses. He who, thus contrite, throws himself unreservedly on the mercy of the Lord, is instantly freed from all sin and sorrow and will secure emancipation. To such a man even *Svarga* will be an obstruction. To the noble soul whose heart is ever with the Lord Vasudeva, whatever he may be doing, recitation, sacrifice or adoration, to him the glory of Indra’s place will be but a stone of stumbling. For what a gulf is there between the bliss of *Svarga*, which is subject to relapse, and faith in the Lord, that leads to Eternal bliss? To him who is ever thinking of Him, there is no hell; for all his sins are destroyed.”

3. For, terse yet graphic description, it is hard to match those gems that we come across so often in Sanskrit literature—gems in four lines of polished verse, that sparkle and scintillate and throw out rays of meaning far-reaching and illuminating. Genuine Sanskrit poets—not the later school of artificial poetry delighting in jingle, rhyme, alliteration and laboured pun have ever regarded *suggestiveness* as the soul of poetry and tried to portray a world of meaning on the most limited canvas. Here is a picture of the kind, by Kshemendra.

आनन्दश्रुतिः समाधिषु मुखे गौर्याविलासोल्लासाः
सन्त्रान्ताः क्षणमुद्रताः क्षणमथस्मेरानिजे वैकृते ।
क्रूराः कृष्टशरासने मनसिजे दग्धे धृणाकूणिता
स्तत्कान्ताखदितेऽश्रुपूरतरलाः शंभोर्दशःपान्तु वः ॥

May the glances of Lord Mahadeva protect you—glances half closed in ecstatic bliss during contemplation, shining with amorous gleam at Gauri’s face, raised up for an instant in flurry, then for an instant smiling at his own perturbation, frowning with anger when the God of love strung his bow, a little contracted with pity when (the God of Love) had been burnt up, tremulous with flowing tears when Rati, the beloved of the God of Love, wept.

What a succession of vivid pictures does this description conjure up! Mahadeva, the greatest of Gods, spurning all the delights of Kailasa, shutting himself up in the sublime solitudes of the snow-peaked Himalayas, and, self-centered, half closing his eyes in the beatific bliss of *Yoga*, showing to the world that even to Him, the Lord of the Universe, there can be no greater bliss than the unmixed consciousness of self, the lovely and modest Parvati, in all the charm of budding youth, approaching Mahadeva with bashful reserve and going about with silent yet eloquent footsteps to minister, with those deft fingers of hers to the needs of the self-absorbed *Yogins*, the Lord waking up from his *Yogic* absorption, and, lured by the enchantment of Gauri’s face, looking up to her, love beaming in his eyes and flowing out to embrace her charms, then raising his eyes in wonder how *He*, the greatest of *Yogins*, came to feel the weakness of a mortal, and smiling to Himself at the force of a feeling which tried to assert its influence even over Him, the God of Love, choosing this moment of all moments to aim his love-laden arrows, at Mahadeva, who, resenting the ill-timed, though well-meant, intrusion, burnt him up with the flame issuing out of his eyes; then His compassion for the poor, burnt up Manmatha and His eyes filling with tears when the forlorn and widowed wife came wailing over the ashes of her loved consort—all these pictures rise up before the mind with life-like reality and teach us that the Supreme Lord, sublime and inapproachable in His glory and inscrutable dispensation, can yet feel like weak man

(the more easily can He be adored by us, poor frail things!) and can season justice with mercy.

A history and a teaching epitomized in a stanza: Oh, the subtle magic of suggestive word-painting!

RENUNCIATION OF ENJOYMENTS.

Bhartrihari, tradition says, became disgusted with the world and its joys; because where he had expected love and devotion he found perfidy and heartlessness. This discovery made him ponder on the worthlessness of delusive pleasures and made him give up all thoughts of earthly enjoyments and turn his attention to Heaven and the peace of mind that comes of killing all attachment to things of the earth. His sentiments on the vanity of earthly joys he has expressed in a century of stanzas, called *Vairagy Sataka*. This is a great favourite with all Hindus and many of the stanzas we may daily hear repeated by learned Hindus and sometimes even by those whose knowledge of Sanskrit is superficial. These apothegms contain pregnant remarks upon the several relations of life and profound thoughts on life and its mission on earth. We propose to take up and explain a few of them.

Bhartrihari sees no good in any of the activities of life. Even good and virtuous deeds, religious austerities, actions from which accrues religious merit, all these performed for securing enjoyment in this world or *Svarga* lead but to sorrow and misery ultimately. Every act done with the aim of attaining some object or reaping some reward, if performed in accordance with the injunctions prescribed in the Scriptures, no doubt results in the accomplishment of the particular end. The Vedas, for instance, ordain the performance of *Jyothishtoma* sacrifice if one be desirous of the bliss of *Svarga* after death. ज्योतिष्टोमेन स्वर्गकामो यजेत । A man accordingly goes through the prescribed rite and secures a place in *Svarga*. But after the period of blissful existence in *Svarga* allotted to him in reward of the sacrifice expires, he has once more to come on earth and toil again in the mire of *Samsara*. For, as Sri Krishna says, क्षीणे पुण्ये मर्त्यलोकं विशन्ति । "When their religious merit

is exhausted, they come once more into the world of man." What a sad fall after the Elysean enjoyments of *Svarga*!

Or say that in virtue of certain good deeds done in former life a man now finds his lot fallen in pleasant lines:—health, wealth, agreeable surroundings, all things that go to make life on earth a blessing and a joy. Is it even then a wise bargain? Even in the very enjoyment they leave a bitter taste. All mundane happiness is imperfect and inextricably blended with misery.

"Our sincerest laughter,

With some pain is fraught

Our sweetest songs are those that tell of saddest thought."

Again, are not these joys mere transitory things, lightning-flashes that dazzle for a second and leave a darkness blacker than before? And when these phantom joys vanish, not seldom unexpectedly, what wailing ensues, what beating of the breast and tearing of the hair! And this is the end of the bargain, this, the reward of the religious merit so assiduously stored in former birth! Is this not bartering away our birth-right for a mess of pottage? Well has Sriharsha said:— पूर्वपुण्य विभवव्ययलब्धास्संपदो विपदएव । "Weal that is got at the expense of the merit acquired in former life is nothing but woe"; and Bhartrihari puts the idea more forcibly thus:—

न संसारोत्पन्नं चरितमनुपश्यामि कुशलम्

विपाकः पुण्यानां जनयति भयं मे विमृशतः ।

महद्भिः पुण्यौघैश्चिरपरिगृहीताश्च विषयाः

महान्तो जायन्ते व्यसनमित्र दातुं विषयिणाम् ॥

"I see nothing good in any activity that rises from *Samsara*. When I come to think of it deeply, the reward of meritorious deeds inspires me with fear. For enjoyments, secured, through a length of time by the performance of a great many good deeds only serve to bring misery to the enjoyers."

Now arises the question, 'what is then the enjoyer to do?' A man, by virtue of his former deeds, finds himself blessed with all the good things of earth. Is he not to enjoy them with a heart overflowing with gratitude to the dispenser of all things who has so bountifully provided him with the means of enjoyment? Would it not be a flying in the face of Providence if

he spurns away the good things which have come to him without seeking, which he must accept with thankfulness as tokens of divine approbation ?

Bhartrihari is of opinion that these bounties are not the gifts of the Supreme Being but simply the results of one's former good deeds, results that flow in accordance with the immutable laws ordained by the Almighty, that, when the merit of previous acts is spent up, the gifts we prize so much disappear and leave nothing but regret behind, that attachment to them has a fatal tendency to engross and fetter the mind. A wise man should, therefore, know by careful observation the transitoriness of all things sublimer and wean away his mind from them even while he is in their midst. As Bhartrihari puts it,

तुङ्गवेश्मसुतास्सतामभिमतास्संख्यातिगास्संपदः
कल्याणी दयिता वयश्च नवामित्यज्ञानमूढोजनः ।
मत्वा विश्वमनश्वरं निविशते संसारकारागृहे
सन्दृश्य क्षणभंगुरं तदखिलं धन्यस्तु संन्यस्यति ॥

'A lofty mansion, sons and daughters beloved of the wise, untold wealth, a wife possessed of all sterling and endearing virtues, and prime of life—the fool thinks in his heart that all these are permanent possessions and, in that fond belief, blindly enters the prison of *Samsara*. The wise man, on the other hand knows them all to be fleeting and becomes unattached.'

What is meant by 'becoming unattached'—*Sannyasa*? Is it putting on the badge of poverty and going about as a mendicant? Can wretchedness and want help a man to this 'unattached' condition of mind? Alas! No. Hear what Bhartrihari says.—

भिक्षाशनं तदपि नीरसमेकवारं
शय्या च भूः परिजनो निजदेहमात्रम् ।
वस्त्रं विशीर्णशतखण्डमयी च कन्था
हाहा तथापि विषया नपरित्यजन्ति ॥

There are many who live on alms begged from door to door, feeding but once a day, and that on unsavoury morsels far from nutritious. The bare earth is their bed and themselves

are their attendants and their garments, rags patched up with a hundred bits. And yet they do not give up the ties of earth !

It is not then external condition that helps one to renunciation. What will it profit a man if a man starves for want of a morsel and yet his mind revels in the wealth of Cræsus? Wise men, on the other hand, whose mind is purged of all dross by the comprehension of the One Eternal Truth—Brahman—can, amidst the temptations of wealth and the fascinations of luxury, keep themselves untainted and give up all ties without a sigh or a moment's thought. It is this understanding of the Eternal Verity alone, a cognition, both by intellect and by feeling, of what we are and how we stand related to the visible world about us and the invisible truth that underlies it—it is this knowing alone, and not wealth or poverty, the garb of the hermit or the bowl of the mendicant, that lifts the heart above grovelling desires—above thirsting and hungering after the vanities of a deceitful world. In the words of Bhartrihari,

ब्रह्मज्ञानविवेकनिर्मलभियः कुर्वन्त्यहोदुष्करम्
यन्मुञ्चन्त्युपभोगभाञ्ज्यपि धनान्येकान्ततो निस्पृहाः ।
संप्राप्तान्नपुरानसंप्रति नच प्राप्तौदृढप्रत्ययान्
वांछामात्रपरिग्रहानपि परं त्यक्तुं नशक्तावयम् ॥

Impossible indeed is the feat performed by those whose intellect is purified by the wisdom that comes of knowing the Brahman! For they, without any the slightest desire, give up all wealth, wealth that they *have* and *can enjoy*; while we are unable to give up those things which we never had in the past, which we have not now, which we have no hope of getting in the future, but which we have only in our imagination! And

अस्माकन्तुमनोरथोपरचितप्रासाद्वापीतट-
क्रीडाकाननकेळिकौतुकजुषामायुःपरं क्षीयते ॥

While we are sporting merrily in our fancied mansions, arbours and walks and fountains—our life is ebbing away !

Let us then awake from idle dreams and fond imaginings.

Let us not be deceived even when, instead of mere castles in the air, we have all sources of enjoyment at our command. Even these latter, though more tangible than the creations of fancy, are illusory, evanescent and unsubstantial. What is worse, they have a strong partiality for flying away and when they *do* fly, what a bitter pang we feel! But if we send them to the right about of our free will, they cost us not a pang; on the contrary, we feel peace at heart—peace that passeth all understanding. As Bhartrihari has it,

अवश्यं यातारश्चिरतरमुषित्वापि विषयाः
वियोगेकोभेदस्त्यजति न जनो यत्स्वयममून् ।
व्रजन्तस्स्वातन्त्र्यादतुलपरितापायमनसः
स्वयंत्यक्ताह्येते शमसुखमनन्तं विदधति ॥

'Enjoyments, though long-lived, are sure to fly away. What matters it then if a man does not give them up himself? If they go away of their own accord, they cause unbearable agony; but if he himself spurns them away, it leads to endless peace and happiness.'

WHO ATTAINS TO BRAHMAN.

King Yayāti has sung a few verses on this subject. He says "When a man conducts himself in such a manner throughout life that no one is inspired with fear at the sight of him and when he himself is not inspired with fear at the sight of others he attains to Brahman. When a man's attitude towards all beings is one bereft of all sin in thought, word or deed he attains to Brahman. When a man acquires an equal frame of mind in respect of all objects of hearing, seeing and the operations of the other senses, when a man transcends all pairs of opposites such as love and hate, when a person casts an equal eye upon praise and censure, gold and iron, happiness and misery, heat and cold, good and evil, the agreeable and the disagreeable, life and death, he then attains to Brahman.

(Adapted from the Bharata.)

VEDANTA AND SANKHYA.

There are many points of community and a few points of difference between Vedanta and Sankhya. The following summing up of these points may be found useful.

According to the Vedanta, the original principle of creation is Brahman, the Supreme Spirit. This Brahman is the only one existent. There is nothing else, that really *is*. He is the substance as well as the form of the universe. In his independent, absolute nature, He is *sat chit ananda*—mere existence, thought and bliss. He is not individual existence in any conceivable form; for He is infinite, absolute and perfect; and the three attributes of existence, thought and bliss that can be predicated of Him are not separable and distinct but really only different expressions of the same thing. All other things, which *appear* to exist, only exist indirectly, that is, are merely an appearance superimposed on Him.

But the Sankhya is dualistic, not monistic like the Vedanta. It posits *two* independent, self-existent principles—one, Purusha or spirit; the other, *mulaprakriti* or matter. The Spirit, again, is not one but innumerable. There is a Supreme Spirit, an all-wise and almighty Ruler, who creates the universe, by the reflection of Himself, the intelligent principle, upon matter or Prakriti, the active principle. Other Spirits there are innumerable; but they also are of the essence of the Supreme Spirit. They also perceive, witness and think; they also cannot act. Spirit, in itself, as mere spectator without activity, cannot act; Prakriti, or productive nature, can act, but blindly; it could create but it being blind, there would be no order. Therefore the orderly creation can take place only by the union of the two principles—the reflection of the thinking principle on the acting principle.

Apart from this difference, there are many points in common. The order of creation is, in both systems, the same. The gross elements or *bhutas*, which are perceptible to the senses, proceed from subtle elements or *tanmatras* which cannot be perceived by the senses. These are derived ultimately

from what the Sankhya calls *Prakriti* and the Vedanta, *maya*.

There is only a difference of name between *Maya* and *Prakriti*. For both are indefinable; they have absolutely no differences of form, time or space. They are said to be possessed of the same qualities—*Satva* or goodness, *rajas* or activity and *tamas* or darkness.

The *svetasvatara* Upanishad reconciles the two systems of thought.

DEVISŪKTA.

THE 125th sūkta of the tenth mandala of the Rigveda is called Devisūkta. It consists of Eight Riks. The seer of the hymn is a lady-Vach-by name, the daughter of the Rishi, Ambhrina. The scholiast remarks that the inspired poetess was a *Brahmavidushi*, that she had realised Self, that realising her identity with the Essence that underlies all phenomenon she bursts out in to an ecstatic song in which she extols herself as All Life, All Form, All Activity. Here follows a translation of the hymn with such remarks as are suggested by it.

1. With the Rudras, with the Vasus, with the Adityas, with all the gods do I move. I uphold Mitra and Varuna, Indra and Agni and the Aswins twain.

Notes:—The scholiast interprets “with the Rudras” &c., as meaning “in the form of Rudras &c.” By “upholding” is meant “illusiva superimposition.”

The scholiast would explain the *rik* as follows :—

“I, the seer of this hymn, Vâch, the daughter of Ambhrina, being one with Brahman, the Cause of the universe, busy myself as the Vasus, the Rudras, the Adityas, in fact all the gods. I am the Essence the several gods being but manifestations of the Essence. I uphold them all.”

Here a question may arise:—How is Brahman the cause of the universe? The scholiast gives the Vedantic answer. The whole universe is an illusory appearance, like silver in the mother of pearl, superimposed by Mâyâ on Brahman the one real

Essence; and Mâyâ being the indifinable something that is inseparably associated with Brahman, the latter is, in a sense, regarded as the Cause of all that appears.

The Rudras are, in the Brahmanas, treated as a group of gods with Rudra at their head. The Taittiriya and the Satapatha Brahmanas and the Puranas give their number as eleven. In one place in the Taittiriya Samhita, their number is stated to be 33, which is evidently a triplication with a purpose. The Adityas are the sons of the Mother of gods, Aditi. In the Rigveda, once or twice, their number is stated to be seven or eight; but in the Brahmanas, they are said to be twelve with Varuna as their head. The Vasus are, in the Brahmanas, eight in number, with Agni as their leader. The gods are distinguished as of three kinds—the Vasus of the Earth, the Rudras of air, and Adityas of heaven; so that the expression *Vasurudradityas* signifies all gods comprehensively.

It would appear from the second half of this Rik, from the order of mention of the dual Divinities therein, that Mitra and Varuna are regarded as the representatives of the gods of Heaven—the Adityas; Indra and Agni, of the gods of the Earth—the Vasus; and the Asvins, of the gods of Air—the Rudras. Judged by the prominence given to the Asvins in the Rigveda and the frequency with which they are invoked (they are praised in more than fifty entire hymns, besides incidental references) they seem to rank among the foremost deities of the Rigveda. But their original nature has been a puzzle to all Vedic interpreters, from the earliest scholiasts and commentators down to the modern school of western *savants*, who offer different theories as to their nature and conception.

This Rik would seem to imply that the Asvins are the representatives of the Rudras. In fact the Asvins are several times called Rudras (the sons of Rudra, according to the scholiast) in the Rigveda. It would therefore appear not to be entirely haphazard to advance the view (especially as their views regarding the Asvins have been nearly as many as the European scholars who have sought to unravel their significance) that what Mitra and Varuna are to the Adityas, what Indra and

Agni are to the Vasus that the Asvins are to the Vasus. It may not do to suppose that the mention of the Asvins in the present *rik* is merely a random shot, without any reference to the context, that any other pair would have done equally well or ill—provided the exigencies of metre had been satisfied.

We propose to work out this view on a later occasion.

Rik II. I bear the soma which is to be pressed out; I sustain Tvashtri, Pushan and Bhaga. I carry wealth to the sacrificer who offering oblations and pressing out Soma becomes well worthy of protection.

Notes:—The *Rik* connects Tvashtri with Soma. For Tvashtri is regarded especially a guardian of Soma. Pushan and Bhaga are bestowers of wealth. Thus the *Rik* means: As upholder of Tvashtri I bear Soma, and as upholder of Pushan and Bhaga I carry wealth to the Sacrificer.

The scholiast offers an alternative, though not a satisfactory, interpretation of the expression “*áhanasam Somam*” the moon in the heavens, who destroys foes. With regard to the bestowal of rewards by Brahman the scholiast refers to the exposition of the subject by Sri Sankara in his commentary on the Brahmasutras III-2-37.

Rik III. I am the Queen and bestower of riches; I am the knower and the first of those worthy of worship. Me having many stations and pervading many (things), the gods have set in many countries.

Rik IV. He who eats food, he who sees, he who breathes he who hears the spoken word, he (does it all) by me. They know me not and waste away (in the coil of samsara). Wise man! Hear. I tell (thee) what is to be known through Faith.

Notes. The scholiast takes *upakshiyanti* to mean “waste away in *samsára*.” It would be more in accord with the requirements of grammar to take the expression as meaning “live near”—“They live near, yet know me not.”

Rik V. I Myself declare this, (the Truth Eternal) which is yearned after by gods and men. Whom I love I make him mighty, a Brahman, a Rishi, a wise man.

Notes. The scholiast would mean “the creator” by “Brahman.” It would be more in keeping with the context to take it as meaning “a Brahman.”

Rik VI. I bend the bow for Rudra, for destroying the evil-doing hater of the Brahman. I fight for man. I pervade Heaven and Earth.

Notes. The scholiast would take the first part of the *Rik* as attending to the bending of the bow when Siva fought with the Asura of Tripura. His interpretation, reading as it does a Pauranic story in a much earlier phase of thought, has not found acceptance with the Western schools of Vedic research.

Rik VII. I brought forth the Heaven on his head. My station is in the waters, in the sea. From thence do I pervade all worlds and touch the yonder heavens with my body.

Notes. They would translate it thus in the West:—I have revealed the heavens to its inmost depths. I dwell in waters and in sea. Over all I stand, reaching by my mystic power to the height beyond.

Sâyana is himself not quite sure and offers three interpretations. He takes *asya mûrdhan* in the first place to mean ‘on the head of Him the Brahman’ *i. e.*, ‘from the Paramâtman. From Him, the one existent, I brought forth *ákâsa*. He supports this by the well-known text from the Taittiriya Aranyaka—“The *ákâsa* sprang out of the Atman.”

Consistently with this, he has to take *samudra* literally.

समुद्रवन्ति अस्मात् सर्वतीनि

‘That from which all things spring’—the Universal Atman; and *apsu* has also to be taken literally—*vyapanasilasu* pervasive (as applied to the activities of cognition). The meaning would thus be: I dwell in the Paramâtman—the chit or spirit that illumines the activities of cognition; and I pervade all things with my *mâyic* body.

Apart from the forced construction that is put on the words, *asya*, *samudra* and *apsu*, this interpretation would militate against the position taken by the scholiast at the commencement of the hymn—that the inspired seer—Vâgâmbhrini—extols

herself as the Paramatman ; this rik would identify her with the Mâyāsakti of Brahman, that dwells in the Brahman and projects the illusion of the universe. Secondly, *asya* is taken to refer to the Earth:—Beyond the Earth I placed the Heavens ; my father Ambhrina is in the midst of the waters, in the sea.

Thirdly, My source, the Brahman, the universal Spirit is in the bodies of the gods, which are made of water.

Rik VIII. I roam (as I list) like the wind, bringing forth all things. Beyond the heavens, beyond this earth, I have become such through power.

Notes. The rik has been translated in the West thus:—I breathe out like the wind ; I am the first of all living things &c.

General remarks. Here ends the hymn. The grandeur, the sublimity and the music of the Sukta are only for ears that have been attuned to the ecstatic exaltation of the inspired seer. The magic of the hymn lies in the cadence, in the sound, and must remain untranslatable in words, even like the music that rouses, soothes and elevates.

There has been a divergence of expert opinion about the general drift and scope of this hymn. The opinion of Sâyana has already been referred to—that in this hymn Vâch, the daughter of a Rishi named Ambhrina, extols herself as identical with the universal Spirit. But his interpretation has not been consistent. Thus according to the first rik, the universe is regarded as an illusive appearance superimposed on the one existent. In the second rik, the character of Brahman as the bestower of rewards for devotion is explained by a reference to the Brahma Sûtras (III—2—37). In the third rik, however, in explaining the word—*chikîitushi*—Vâch is made to say “I know the Brahman as one with myself :” But the very recognition of this identity implies a knowledge of separateness ; the standpoint becomes shifted: it is not Vâch speaking as Brahman but Vâch speaking *as Vâch* and saying that she has felt herself to be one with Brahman. Here then is a clear falling from the higher platform. The next two riks go back to the first standpoint—Brahman as the source of all life, activity and knowledge

and wisdom. In the next rik the point of view is again shifted. Vâch is identified with Pârvati, the consort of Siva, who bends the bow for Him when he dooms the Tripura Asuras to destruction. In the next rik, She is no longer the Unborn, she is *born* from Brahman, the source of all living beings. Who is she now then ? Perhaps as the scholiast alternatively suggests, she is only the daughter of Ambhrina, plain and simple and her abode is the waters. The concluding rik reverts to the original position and summarises the teaching of the whole Sûkta.

It is with no slight misgiving that this interpretation of Sâyana has been subjected to examination. But the frequent changes of position shown above leave no other alternative. Now Vâch is the universal spirit and her individual, separate existence is completely kept out of view ; now Vâch is simply a human being, who, by self-knowledge, realises her identity with Spirit; now she is Siva's consort, his helpmate and assistant when He puts down the wicked ; now again she is her lower self, *born* of the Unborn, or merely the daughter of Ambhrina.

The hymn is grand—grand beyond reach of words. The sublimity of conception is only equalled by the sublimity of expression. As the simple, sweet melody of the periods—the simple sweetness is the essence of the grandeur—falls on the ear and sinks into the soul, the hearer comes under the spell and begins to see visions and dream dreams sublime beyond conception. How rude then would be the awakening caused by ever so slight a falling from the ecstatic, transcendent standpoint!

REVIEW.

In Sanskrit literature, the science of rhetoric occupies a prominent position. For an intelligent study of poetry always leads to an analysis of its essential pleasure-giving elements among scientific minds. Granted that a knowledge of rhetoric is necessary for a complete enjoyment of literature, we at once see the use of scientific treatises whose sole object is to dissect

the art of poetry. Of such treatises there are many based on advanced methods, principally the *Chittramimāmsā* of Appayya Dikshīt which purports to show the common basis of figures or turns of expression as well as individual peculiarities. But to the beginner it is more than sufficient to give him a faint idea of the different figures, and to train him to distinguish them. The work usually studied for this elementary proficiency is *Chandrālōka* by a certain *Jayadeva*. Now in Sanskrit there is an inevitable tendency to link the developments of a science to the expositions of an earlier and elementary work, so that these developments render themselves accessible to students as commentary. The *Kuvalayānanda* of Appayya Dikshīt is such a commentary. His text was the *Chandrālōka* slightly modified by him. Though thus modified, it is still called *Chandrālōka*. Some have called it *Kuvalayānanda Karikas* but it is more proper to call it *Kuvalayānanda moola*.

Of this *Chandraloka* a translation has appeared which ought to be very useful to students who have to learn Sanskrit through the medium of English. The book is very well adapted for such students. For the translation is very simple and purposely so, and so worded, that the different parts of the English sentence are the exact equivalents of the corresponding grammatical parts of the Sanskrit text wherever possible. The idea is invariably made clearer by explanations in English. In many places the translator adds notes which go far deeper into the subject for example in connection with the figure *Upamā*. For lovers of order he has given a classification of the figures at the end. And he has carefully examined distinctions between them which the student may verify by comparison of definitions and examples. This laborious work has been undertaken and successfully finished by the translator P. R. Subrahmanya Sarma. He has entitled his work "*Kuvalayānanda Karikās with an English tika commentary and translation.*"

SRIHARSHA'S RATNĀVALI.

Sanskrit scholars of the West rarely, if ever, now trouble themselves with the classical poetry of Sanskrit Literature. Sanskrit poetry and drama have now no charm for them. Scarcely are their apprentice days over when they fly to the higher altitudes of Vedic regions, and with unabated ardour and perseverance proceed to construct history with the materials furnished by their Vedic studies. In this scientific pursuit, they have hardly time to spare for aesthetic enjoyment. Time was in the earlier days of this century, when scholars like H. H. Wilson could devote themselves with enthusiasm to the study of our poets and dramatists and found enough in them to charm and fascinate, to elevate and refine, when our bards elicited from them unstinted praise and admiration. We are all familiar with what the poet—philosopher Goethe—perhaps the greatest intellect that modern Europe has seen—has said of *Sakuntala*.

“Wouldst thou the young year’s blossoms and the fruits of its
decline,
And all by which the soul is charmed, enraptured, feasted, fed
Wouldst thou the earth and heaven itself in one sole name
combine ?

I name thee, O *Sakuntala* ! and all at once is said.

Alexander Von Humboldt has said “Tenderness in the expression of feelings and richness of creative fancy have assigned to Kalidasa his lofty place among the poets of all nations.” Elsewhere he observes “Kalidasa is the masterly describer of the influence which nature exercises upon the minds of lovers. The scene in the forest which he has introduced in the drama of *Vikramorvasi* is one of the most beautiful and poetical productions which have appeared in any time.” Frederick Schlegel remarks, “Of all Indian poetry with which we have become familiar, the *Sakuntala* is most calculated to impress the student with a sense of the peculiar beauty of that branch of Eastern literature. . . . Tenderness of feeling, genial grace, artless

1. History of Literature P. 118.

2

beauty pervade the whole, and if at times the fondness for an indolent solitude, the delight excited by the beauty of nature, especially the vegetable kingdom, are here and there dwelt upon with a profusion of imagery and poetic ornament, it is only the adornment of innocence. The description is everywhere lucid and unpretentious, the diction, marked by ingenuous simplicity. The lover of poetry may form, from this work, even in a German prose translation divested of the charms of lyric metre, an idea of the genius of the Indian Muse."

Later on, the same critic observes "Tender delicacy of feeling, elegiac love cast a halo over Indian poetry. The legendary minstrelsy of the country is based on the Titanic shapes and forms represented in the Indian rock sculpture in all directions; but the whole is recast in the mould of harmonious softness and is redolent of elegiac sweetness."

We might quote several others to the same effect; but the days of chivalric admiration for Indian poetry are gone. Here is what Prof. Max Muller says of it.

"It was a real misfortune that Sanskrit literature became first known to the learned public of Europe through specimens belonging to the second, or what I called, the Renaissance period. The Bhagavadgita, the plays of Kalidasa, such as Sakuntala or Urvashi, a few episodes from the Mahabharata and Ramayana such as those of Nala and Yajnadattavadha, the fables of Hitopadesa and the sentences of Bhartrihari are no doubt, extremely curious; and as at the time when they first became known in Europe, they were represented to be of extreme antiquity and the work of a people formerly supposed to be quite incapable of high literary efforts, they naturally attracted the attention of men such as Sir William Jones in England, Herder and Goethe in Germany, who were pleased to speak of them in terms of highest admiration ... They are judged now by the same standards as Persians and Arabs, Italians or French; and measured by that standard, such works as Kalidasa's plays not superior to many plays that have long been allowed to rest in dust and peace on the shelves of our libraries."

And again, 'Although the specimens of this modern Sanskrit literature, when they first became known, served to arouse a general interest, and serve even now to keep alive a certain superficial sympathy for Indian literature, more serious students had soon disposed of these compositions and while gladly admitting their claim to be called pretty and attractive, could not think of allowing to Sanskrit literature a place among the world—literatures, a place by the side of Greek and Latin, Italian, French, English or German'

But however great our respect to the learned *savant*, however grateful we are to him for his manifold services in behalf of our national literature, we must beg leave to differ from him. He has made Vedic literature his life-study, and with the partiality born of a life's passion, has, we believe, judged harshly of *classical* Sanskrit.

In elegance of diction, in the richness and variety of metrical harmony, in the play of light and genial fancy, in that nameless grace which forms the genuine flavour of artistic skill, the poetry of classical Sanskrit holds its own with the literary languages of ancient or modern Europe and hardly yields the palm to the *belle letters* of any other literature in point of its humanising influence; and if thousands of readers have been cheered up and elevated, comforted and supplied with the guiding principle of life by Homer and Dante, Shakespeare and Milton, the same can with equal justice be said of Valmiki and Vyasa, of Kalidasa and Bhavabhūti; and the educated Hindu of the present day, trained in English thought and steeped in English ideas, can hardly choose between Sita and Imogen, between Sakuntala and Perdita—provided of course he knows Sanskrit enough to enable him to choose.

We propose to illustrate our position by taking up a drama, admittedly, not of the highest order of merit—the Ratnavali—of which a very competent critic, H. H. Wilson, has remarked 'Besides the want of passion and the substitution of intrigue, it will be very evident that there is in it no poetic merit, no gleam of inspiration, scarce even enough to suggest a conceit in the

ideas. The only poetry of the play, in fact, is mechanical.' If it can be shown that even in such a work of inferior excellence there is much that is really good and fascinating, much that can instruct and delight, it goes then without saying that we shall have made out a very strong case for our dramatical literature. We will now begin with a short sketch of the story, keeping as close to the original as possible, so that our readers may have some idea of its nature and merits.

It was the lovely season of spring and Kaus'ambi², the capital of the renowned Vatsa, was merry-making. Her citizens, clad in their very best, were hailing the return of sweet spring with music and jollity and doing honour to the God of love. Merry bands of young men and lovely damsels were parading the streets, singing and dancing. The music of the drum and the buzz of frolic crowds filled all the air. Kubera's capital with her 'gilded domes and trappings gay, had not half the splendour of Kous'ambi; for the city seemed to be one sheet of molten gold. The citizens in their cloth of gold, their glittering ornaments and golden crests, the fragrant saffron powder strewn up in the air by sportive youths, the scented yellow-coloured water discharged through shining syringes on one another in mischievous sport, the soil plashy with the discharged fluid and the tread of numerous feet, and glittering with the scattered powder—all these tended to envelop the whole city in one mass of golden light. Beauteous maids and young men flushed with the intoxication of vernal delights, sported and danced and sang and shrank from the aim of discharged pipes, that sought to drench them mercilessly. It did one's eyes good to behold the peace and good will, the sparkling wit and pleasant raillery, the vivacious outbursts of merriment and laughter that were everywhere visible over the gay concourse of, young and old come forth to play on a sunshine holiday,—a merry band of smiling faces and happy hearts who seemed leagued in a conspiracy to cheat life of its stings, who were making the most of the present, without any thought for the morrow or, a longing, lingering look behind.'

(To be continued)

2. The site of Kausambi Buchanan supposes to have been that of the ruins ascribed to Hastinapur, but it was probably lower down in the Doab, bordering upon Magadha on one side and Kosala on the other. The city so named was probably not far from Allahabad'—Wilson's Hindu Theatre Vol. II

King Vatsa, attended by his boon companion Vasantaka, came out to the balcony and was beholding the frolic rejoicings with which his subjects were celebrating the festival of Kâma. Well might he feel proud of himself. His strong arm was a guarantee of peaceful rule undisturbed by any fear of war or invasion. His subjects were prosperous and happy. He was a model ruler, idolised by his people. His minister, Yougandharayana, was a wise and trustworthy statesman, who ruled the country well. His wife was Vasavadatta, famed for her beauty and accomplishments. He himself was accomplished in the art of love no less than in the art of war. What more could he wish for on earth?

These pleasing thoughts passed through his own mind as he stood there on the terrace looking on the gay scene below him; and with excusable self-complacency he thought he might well regard himself as the very god of love descended on earth to receive in person the homage of the people.

Madanika and Chutalatika, two of Vasavadatta's maids, were approaching the king, singing and dancing with gestures expressive of the influence of the god of love. In the excitement of the dance, the chaplet of the one dropped off and her long tresses were floating loosely in the air, and her tinkling anklets were murmuring at her feet. The other was tripping it, heedless of the interests of her waist which was sinking under the weight of her full-orbed bosom; and her necklace, tossed about by her graceful motion, was knocking against her breast and trying in vain to give notice of the danger the waist was in.

SONG₃

Madanika

Cool from southern mountains blowing
Freshly swells the grateful breeze,
Round with lavish bounty throwing

3. Taken from H. H. Wilson's translation.

Fragrance from the waving trees;
To men below and gods above,
The friendly messenger of love.

Chutalatika.

Lightly from the green stem shaken
Balmy flowerets scent the skies,—
Warm from youthful bosoms waken
Infant passion's ardent sighs.
And many a maid around is roaming,
Anxious for her lover's coming.

Both. Nor alone the tender blossom
Opens to the smiling day,
Lordly man's expanding bosom
Buds beneath the genial ray
Offering to the flowery dart
Of love, a soft and yielding heart.

The dance over, the two girls approached the king and Mandanika thus began "Glory to your majesty. So please your Highness, the queen commands—I crave pardon, requests—".

"Thou fool!," said Vasantaka, "What! the queen *Commands!*"

"Mandanika," said the king, "you have spoken well; The queen commands, particularly so now at this time sacred to the god of love. Well, what does her majesty command?"

The two girls then said, "The queen is about to pay her respects to the image of Madana, under the red *Asoka* tree in the pleasure garden. She requests your attendance there on the occasion".

The king was mightily pleased at this message and set out for the garden with his companion Vasantaka, who was inwardly chuckling and congratulating himself on his—prospective—presents from the queen, of nice things to eat. They were soon there.

The garden presented a lively scene, with the charms of the opening spring. The cool breeze from the south crept up the grove and was gently shaking the tender shoots of the mango, and was wafting, all round, the fragrant dust from off

the budding branches. The maddened bees, drunk with draughts of honey from the opening petals, reeled and sang, and sang and reeled; and the *coil*, flushed with the delights of spring, kept up a lively tune which blended harmoniously with the music of the humming bee. The very trees partook of the hilarity of the season and acted like drunkards, with the ruddy sprouts, the hum of bees and a reeling motion. The sweet smelling flowers of *Vakula** were gathered at the root and were filling the air with grateful fragrance, in response to the mouthfuls of wine poured at its root by lovely damsels. A knot of fair-eyed girls were standing under the *Champaka* and at sight of their smiling faces, the fair tree burst into full bloom. A charming nymph was kicking the *Asoka* with her fair foot; her anklets began to discourse sweet music, and the musical bees joined in the concert and buzzed on to their hearts' content. Even *Vasantaka*, a veritable son of *Epicurus*, ravished at the enchanting beauty of the scene around him, forgot his gustatory instincts for the time being and burst out into rapturous admiration.

In a short time the queen *Vasavadatta* came there, accompanied by her confidential maid *Kanchanamala* and a select band of female attendants, among whom was an exceedingly fair girl named *Sagarika*, who carried with her flowers and the other ingredients of worship. *Kanchanamala* led the way and, as they passed, drew the attention of the queen to the *Mâdhavi* creeper, her favorite plant and protegee, which was now rich with blossoms, and also the *Jasmine* which the king had taken under his protection and which he expected to blossom out of season. They soon came to the foot of the particular *Asoka* tree. The queen now made ready to worship the god of love; she noticed *Sagarika* among the company and wishing to keep her out of the sight of the king sent her away under a pretext.

"What make you here, *Sagarika*", said the queen, "I left my favorite starling in your charge and you have neglected the charge and come away here. Every body will be too busy holi-

* It is a convention that the *Vakula* has to be spit at, the *Champaka* to be smiled at and the *Asoka* to be kicked at by fair ladies, that they may blossom.

day-making to think of the poor starling. Hasten back. You may deliver the oblations to Kanchanamala."

Sagarika turned back to go, but after going a short distance, she lingered. The bird was safe with her friend Susangata; she need not be in a hurry, therefore. But she should like to see how the god of love was worshipped there, whether in her own country or otherwise. She could safely stand behind the shrubs and witness the proceedings unobserved. Meanwhile she would cull a few flowers and present her humble offerings to the flower-armed deity.

The queen was particularly anxious to keep Sagarika out of the way of the king; and with reason. For the girl was exceedingly beautiful. The queen did not know who the girl was. Nor did she care to know. It was enough for her that the girl was entrusted to her careful keeping by the trusted minister Yougandharayana, and Sagarika was of an amiable and gentle disposition and of winning ways.

None but the minister knew the past history of the girl. The story he told of her to the queen was that a certain merchant of Kousambi returning from Simhala had found her floating, in mid sea, on a plank, the relic of a shipwreck and brought her to him, who thereupon named her Sagarika.

The queen now paid her adorations to the image of Kâma under the Asoka tree and then, according to the injunction laid down in the Sastras, proceeded to pay her respects to her husband, who was seated hard by with his companion and was contemplating the beauty of her person with undisguised admiration. Sagarika having gathered some flowers came back to the spot where she had stood unperceived and from there saw the queen offering her gift of sandal and flowers to the king. Not having seen the king till now and struck with his beauty, she took him for the very god of love, who had probably come down in person to accept the honours and with the charming simplicity of Palamon, she threw down the flowers at him and prayed "Oh Lord of love! Accept my humble offerings. May the sight of him bring me good luck". She then wished to get away unperceived, but, as she went on, could not help turning back every now and then to catch a glimpse of his beautiful form. The bard whose duty it was to announce to the king the

the time of the day now came and proclaimed that the sun was about to set and the courtiers of the king were thronging the durbar-hall to offer him their evening greetings. Then came the girl to know that he whom she had mistaken for the god of love was none other than the king to whom her father had destined her! But thereby hangs a tale.

This first sight of the king sealed her fate. She fell into a deep hopeless love. What could she do, poor girl! The object of her love was the king, and she an obscure maid of the queen. She retired to a plantain bower hard by and tried to stifle her unwise passion. In vain she bade her heart not throb for one so high above her hopes. In vain did she chide her heart for going after one whose first sight had caused her so much woe, for deserting her, its life-long friend, and going over to one scarcely of a moment's acquaintance. Then with the fickleness of love-struck fancy she excused the heart which had thus run away only to escape from Kâma's shafts and she fell to abusing the god of love. With tears flowing she knelt and addressing the god asked him whether the mighty victor of all the worlds was not ashamed to try his strength on a poor girl like her. This over, she fell into a fit of despair and she prepared to die. But she would have one last, long, look at him, her heart's idol, ere she died—not at him in person; but she was alone and no one would spy her; she would draw a likeness of him albeit her mind was restless and her fingers trembled. She would then devour him—the likeness—with her eyes, and then—well, she would die.

She collected herself and was soon absorbed in the drawing. So intent she was that she did not notice the figure that was bending over her and observing her sketching, evidently with great satisfaction. Her task was soon done and she would now feast her eyes. But lo! cruel tears crowded into the eyes and she could not see. She raised up her face to wipe off the obstructing tears and saw—her bosom friend Susangata looking over her. She hastily hid the picture within the folds of her upper garment, made a feeble effort to smile, rose and grasped her friend by the hand and said, "La! Is it Susangata! Pray be seated".

Susangata sat down, pulled at the picture from where Sagarika had concealed it, and asked her naively whose likeness

it was. Sagarika bent her eyes to the ground and replied "Whose could it be at this season of love except that of its presiding deity?" Susangata took up the same strain and said "You have done it with skill. But the picture is only half done. I will complete it for you." So saying she took up the picture and under the pretext of drawing a likeness of Rati, the consort of Madana, drew a likeness of her friend Sagarika by the side of the king's. Sagarika thereupon affected to resent this impertinence of her companion and said sharply "It is my likeness you have drawn there". Susangata replied "No harm done, my dear friend. Does not my Rati sit well enough by the side of your Madana? Jestng apart, will you confide to me, girl, the secret of your bosom?"

Sagarika now unbosomed herself to her friend and besought her to keep it as a religious secret. Susangata assured her that there was no fear of her betraying; but she was not so sure of the imitative starling which she held in her hand and which had been a silent auditor of the *tête-a-tête*.

The unburdening did Sagarika no good. On the contrary, the pangs of love grew more intense. Her friend hastily fetched lotus-stalks and leaves from an adjoining pool, improvised them into a cushion and made her friend lie thereon and applied some to her throbbing heart. But it gave her little relief. "It is no use" said Sagarika, in a sad tone, "you may well spare yourself all this bother. The object of my love is far above my hopes and great is my bashful diffidence. I am not master of myself. This cruel love is torturing me. Death alone can put an end to my sufferings." So saying she fell into a stupor.

Meanwhile a monkey had broken loose from the royal stables and with the broken chain dangling from his neck was making towards the inner apartments of the palace. The women fled from his path in terror. The grooms were making after her. The guards on duty took to their heels. The dwarf, having no honor to lose, took shelter in the ample folds of the chamberlain's dress and the brave *Kiratas* appointed as the guardians of the city's walls sought refuge in the same. All was confusion and uproar.

Susangata roused her friend from the stupor, dragged her by the hand and took her to a sheltered spot behind a tree. In their terror, the picture and the cage with the starling in it were both left behind. The monkey came to the spot where the cage lay, broke it upon, helped himself to the curd and rice placed therein, and walked off. The starling, thus unexpectedly liberated, flew away and settled itself on a tree.

(To be Continued)

Vasantaka, the king's companion, coming to the garden a little while after all the bristle was over, saw the jasmine creeper of the king, in full bloom, and struck with wonder at this marvellous feat of Srikhandadāsa, went in search of the king to tell him of it; and the king also having heard of the wonder soon came there, exulting in the thought of rousing the jealousy of the queen at the sight of this rival beauty. Vasantaka met the king and wished him joy. Expatiating on the inconceivable virtue of drugs, charms and gems, the king led by Vasantaka, proceeded in the direction of his favorite creeper, when lo! Vasantaka seized with a sudden fear exclaimed "Let us fly, sir, fly. Here is a goblin on the yonder *Asoka* tree. He speaks quite distinctly. If you don't believe, go and listen." The king did so and easily guessed that the voice, so distinct and sweet, yet low, must proceed from a starling. They looked up and found that it was even so. The fool now turned on the king and said "What a coward you are to be so frightened by a starling!" Rebuked by the king for this unabashed impudence, Vasantaka would have his revenge on the poor bird and turning to the bird with fury said "Look you here, slut. Do you think that Vasantaka can be really frightened? I will bring you down with a stroke of this stick, crooked like the heart of a back-biter, and make you a jelly like the contents of a ripe wood apple? The king forbade him saying "Stop, you fool, How charmingly she talks! Don't frighten the poor thing. Hear what she says." Vasantaka, thus admonished, appeared to listen for a while and burst out saying. "Here is what she says. Give this Brahman something to eat". "Something to eat is ever the burden of a glutton's song" said the king and asked him to listen attentively to the talk of the bird.

The starling was repeating, bit by bit, the conversation between Sagarika and Susangata. Putting one thing with another, the king was able to make out the story of a girl's hopeless passion and interpreted it to his dull companion. Vasantaka triumphantly clapped his hands and shouted out "Well, I can guess whom the girl loves. It must be you. Who else can be drawn under the pretext of the god of love?"

Disturbed by the rude noise, the bird took fright and flitted away in the direction of the plantain-bower. The king and his companion made after it and going to the bower sat on a stone bench under the cool shade of a gently-waving *banana*. Vasantaka, looking about him, descried the picture on the ground, and the cage from which the starling had escaped. He hastily took up the picture; the king eagerly snatched it and seeing his own likeness drawn by the side of an exceedingly beautiful damsel gazed on it with rapture and exclaimed with love-struck incoherency. "Verily, having shaped this fair maid, Brahma must have felt uncomfortable for his lotus-seat must have contracted at the sight of this brilliant moon, namely, her lovely face." Then his eyes fondly rested on her several limbs and noticing the drops of tear yet trembling on his likeness regarded them as perspiration coming from his body (in the picture) at the touch of her fair hand. Vasantaka drew his attention to the bed of lotus stalks and leaves, that Susangata had made up for her friend's relief; the king easily guessed the vehemence of her passion from the lotus leaves that lay withered in places where they had come in contact with her developed limbs and that were scattered about by the tossing to and fro of her restless person. Then seeing the garland of lotus-stalk applied to her throbbing bosom, the king addressed it and said "You fool! Dost thou fade that thou art no longer cherished between those rounded orbs of hers? There must be hardly room there for a single thread of thine—much less for thee entire".

Shortly after the king and Vasantata had entered the bower, Susangata and Sāgarikā had also gone there, wishing to get the picture and return. Seeing that the king, with his companion, was inside, they stayed out and listened. Sāgarikā was in breathless suspense and took courage as she listened to the words of the king, who was admiring the beauty of her limbs. Susangata turned to her friend and asked her "Do you hear?" Sāgarikā replied, "It is for you to hear you whose skill as an artist he is praising." They staid on listening.

Susangata, now seeing that the king had evidently begun to rave, thought it was time to put an end to his wild fancies. She said to Sāgarikā "Well, friend, Here is what you came in search of". Sāgarikā seemed to fire up and said "What did I come for, pray?" Susangata said smiling, "Why, the picture to be sure! Fetch it." Sāgarikā said "I can't understand your wit. I shall be off". Susangata replied "Angry girl, stop a moment while I go and bring back the picture." So saying she went in and greeted the king. He hastily covered the picture with his mantle and asked her how she came to know that he was there. She hinted she knew more things than that and said that she was going to the queen. Vasantaka was frightened and requested the king to bribe her into silence. The king offered her his ear-ring, and told her that it was but a matter of sport and it would not do to vex the queen for no cause. Susangata thankfully declined the present and said that she was but in jest. She would request a different favour of him. Her dear friend Sāgarikā was angry with her for her having dared to draw her likeness in the picture. She was standing outside. The king, if he pleased, might go and conciliate her. Vatsa and his companion at once sprang out eagerly and seeing the girl burst out in undisguised admiration of her charms. They said "Such beauty is rarely seen in this mortal world. Even the Creator, when he mouldered her lovely frame, must have said to himself with excusable self-complacency "Bravo! Well done!" Sāgarikā did not know what to do. Conflicting feelings agitated her. She turned back on her friend and asked her in angry tones "So this is the picture you have brought". And she prepared to go. The king addressed her and said "In vain do you try to look angrily on your friend. Such is the native tenderness of your eyes. Walk slowly or your full-grown limbs will ache." Susangata now gently hinted "Take her hand, sir, and pacify her; she is angry." Thus encouraged, the king grasped her lovely hand and felt an exquisite thrill. Sāgarikā now appeared to be angrier with her friend. Vasantaka tried to appease her saying "Why, fair maid, are you out of humour like a hungry Brahman?"

At this juncture, the queen and her attendant Kānchana-mâlā came to this part of the garden, with a view to meet the

king and go with him to have a sight of the jasmine creeper. Vasantaka observing them at a distance gave timely notice, and Sâgarikâ and her friend escaped unperceived.

The queen approached the king, who offered to go with her to see the jasmine creeper. The queen said she did not want to go as she could guess the event from the triumphant look in his face. "Then say we have triumphed" shouted Vasantaka and in ecstasy of joy held out his hands and danced. The picture which he had kept concealed fell down. Kanchanamâla took it up and showed it to the queen. Vasavadatta's jealousy was roused by the sight of the picture and she asked the king for an explanation. Vasantaka took it on himself to explain, prevaricated and bungled. The king offered to back up his friend, but seeing it was of little avail said to her "My dear, I do not know what to say. It will not do to implore forgiveness if you be not angry. To say I will do so no more would mean I am really guilty; and if I plead innocence you will not accept the plea." The queen excused herself saying she had head-ache and went away. Vasantaka now chuckled to himself and said "Well, friend, the storm has dispersed. We are safe." The king who knew better did not feel so easy. He said to his companion "You have not understood her. There was a passing frown on her face. She hung down her head. There was a faint smile on her lip and she spoke no harsh words. Her eyes were bursting with tears but she was too proud to let fall any and she treated me with studied politeness. Her anger could not be plainer shown". And the king went to the palace to propitiate the favor of the offended queen.

The exposure, instead of cooling the passion of the king, seemed to have intensified it. Sitting alone on the balcony over the ivory gate, he was patching up a truce with his aching heart. "Endure, oh heart," he was saying, "the pangs of love as best as you can. There is no help for it. It is not my fault if I seek to allay your fever, by the application of this sandal paste and not by the cooling touch of *her* soft hand." Then he wondered at the skill of the god of love, who was able to lodge all his shafts in his mind—a mark by nature unsteady and being formless, difficult to aim at. Then with his fondness

for twisted sayings, the king wondered that, in his case, the procedure of Kâma should be upside down: for whereas the arrows of love were only *five* and the lovers hit at were *numberless*, in his case, the arrows aimed at were *numberless* and he was being reduced to the state of five* (i. e. death). Then his thoughts turned to Sâgarikâ. He was not so sorry for himself as for the poor girl. She dared not raise her eyes and look up believing, as she did, that her secret had become known. Seeing any two whisper, she was fancying herself to be the butt of their remarks. If her friends smiled, it made her tingle with shame; her heart, confined within itself must be terribly aching—not to speak of the scornful glances of the incensed queen.

While he was thus cogitating, his friend Vasantaka whom he had deputed to learn news of Sâgarikâ returned in triumph and told him of the successful issue of his mission. He had met Susangatâ and arranged with her. Sâgarikâ had been entrusted to her keeping by the unsuspecting queen, who had made her a present of her own decorations to ensure her fidelity. Susangata had proposed to attire her friend Sâgarikâ in the disguise of the queen; she would disguise herself as Kanchanamâla, the queen's attendant and they would both meet the king at the bower of *mâdhavi* creeper about sunset.

This put the king in high spirits, and he impatiently longed for sunset, which was fortunately drawing very near. The sun, anxiously halting on the brow of the setting hill, seemed to be in doubt whether his single-wheeled chariot could perform the earth's circuit and be in time for the next dawn; and while drawing in his scattered rays, he appeared to be making, out of the heaven's circumference, a second wheel with golden spokes. Resting upon the summit of the western hill, the sun seemed to be taking leave of his beloved mistress, the lotus-pond, † and bid her sleep in peace till he should appear next morn to rouse her from her slumbers.

* Death is regarded as the reduction of the body into the *five* elements of which it is composed and hence it is otherwise called the state of five.

† The lotus is regarded by Sanskrit poets as the beloved spouse of the sun; for at sunset the lotus contracts and it expands with the rising sun.

As the king and his companion were talking, the twilight deepened, and the gloom of the evening, proceeding from the east and spreading in all directions, screened from sight hills, trees and towns; gradually thickening, it assumed the hue of Hara's neck and frustrated the purpose of vision. They now set out for the appointment and guessing their way from the distinct fragrance of the several trees reached the *mādhavi* bower. Here Vasantaka left the king and went for Sâgarikâ, saying he would be back directly. The king, thus left alone, was scililoquising on the vehemence of feeling that is excited by illicit love. The timid girl that meets by appointment is afraid of discovery and casts but a hasty and scarcely expressive glance at her lover, hardly vouchsafes a warm and close embrace, and though eagerly pressed to stay, struggles to get away, oft murmuring "Let me go". Yet how exquisite is such hurried meeting! In such reflections, time passed; and Vasantaka not yet appearing, the king was growing uneasy and feared lest the queen should have known all. And so indeed it was. The queen had learned everything from her maid, and they both came to keep the assignation that had been made by Susangata. Vasantaka mistaking them for Sâgarikâ and her friend in disguise, hastened with them to the presence of the king. The moon had risen, but lay concealed behind a few passing clouds and helped their project. The king was growing impatient as the hour of meeting drew nearer and the fever of passion was getting more intense, just as the day gets hotter when showers are close at hand. Seeing them approach, the king eagerly sprang up and going up to the queen, thus addressed her. "Beloved Sâgarikâ! Thy face is the cool moon, thy eyes are a pair of blue lotuses, thy hands are soft as the petals of the lotus; thy thighs are smooth and well-turned like the plantain tree. Every limb of thine is thus calculated to allay the fever of passion. Embrace me then, my love, and soothe my fevered limbs." The queen turned a distressed glance at her maid. Vasantaka pressed the counterfeit Sâgarikâ to speak to his friend and please the ears that had been pained by the harsh words of the shrewish queen. The moon was now emerging from the clouds.

(To be continued)

SRIHARSHA'S RATNAVALI.—(Continued).

The king pressed his request, still under the delusion that she was Sâgarikâ. "My love", he said, "Look at the moon there. The radiance of thy cheeks eclipses his splendour and he holds up his hand † (i. e. rays) in a menacing attitude as if to take revenge on thee. But he is a fool, * to think of so easily vanquishing thee. Thy face, no less than the moon, deprives the lotus of its bloom and enhances the influence of the god of love; and if the moon should boast of his store of nectar, even that is to be had of thy coral lips. He must then be shameless indeed to appear as thy rival."

The queen could no longer control herself, and throwing off her veil she discovered herself and said "Well, Sir, I am indeed Sâgarikâ. Smitten as you are by this madness for Sâgarikâ, you can see nothing but her in all the world!" The king was thunderstruck. Folding his hands in entreaty he said "Forgive me, my dear." "Address not these words to me, my lord" replied the queen with tears in her eyes, they belong to another".

"Magnanimous lady!" interposed Vasantaka "forgive this first offence of my friend". "Worthy sir," replied the queen, "it is *his* turn to forgive me, that have stood in the way of this first interview". The king now fell prostrate at her feet and said "What shall I say, oh queen, thus caught red-handed. Have mercy on me. With my forehead thus prostrate, I shall remove the red dye from off thy feet, if thereby I can remove the flush of anger on thy glowing cheeks." "Rise, my lord," said the queen "one should be shameless to be offended with you after knowing your heart. Be at ease, my lord, I go." With this she went away heedless of her maid's intercession and the entreaties of her husband. "Get up, sir, the queen has gone.

† Means 'rays' also 'hand.'
* 'Foolish' as well as 'cool'.

"Thank God, we are whole" cried Vasantaka. "You fool, this is no time for jesting. It is all of your making" exclaimed the vexed king. "The genuine affection inspired by our tender union will receive a rude shock from this unexpected exposure. The queen may not bear the shock and will no longer care to live." The king and his companion now rose to go. Meanwhile Sâgarikâ had come to the garden in the disguise of the queen. She saw none, and overcome by shame and despair, she prepared to commit suicide by suspending herself with a creeper from a tree. She was about to put her desperate resolve into execution and fastening the noose round her neck called on her parents before taking leave of life. Vasantaka, hearing the voice and believing it was the queen's, drew the attention of the king and they both hastened to prevent the catastrophe. "If you die," said the king, believing her to be the queen, "I can't bear to live." "Give me leave to die," replied the girl "Do not needlessly incur the displeasure of the queen".

What was the surprise of the king when he saw it was his Sâgarikâ? "Hold!" he cried in ecstasy, "undo that cursed noose and fold me with thy tender arms." With this, he snatched and embraced her. "Leave me, lord," said Sâgarikâ, struggling "Why these false professions of love? You will be only displeasing the queen all the more, the queen whom you hold dearer than your life." "You are mistaken, girl," cried the king vehemently, "True, when her heaving bosom swells with sighs, I sigh with her; when she is proudly silent, I press her with affectionate words; when she knits her brow in anger, I fall at her feet; all this is due to her exalted position; but that real love which is inspired by sincere attachment is due to you and you alone."

While the king was thus engaged, the queen who had gone in sullen resentment, had relented and came back with her maid to offer a voluntary pardon to the king and be reconciled with him. As fate would have it, she came in time to be a witness of the amorous proceedings of the king. She now discovered herself; the consternation of the king need not be described. He fell at her feet—his last refuge—and protested that he had been induced to come to the rescue by the impression that

it was the queen herself. The queen, however, was not to be so easily deceived. She ordered her maid to have both Vasantaka and Sâgarikâ bound and brought to her apartments, there to receive the punishment which they deserved. In vain did Vasantaka appeal to the king. The maid did as she was ordered and the queen made her exit. "What shall I do" cried the helpless king to himself "The queen is in a mighty anger and ominous is the frown on her brow; the poor girl Sagarika is dreadfully afraid of the queen's resentment. Vasantaka is in bondage; farewell then to all peace of mind." Then once more taking heart he went back to the palace to try, if possible, to conciliate the queen.

Next morning, Vasantaka was let off by the queen. He came out in high glee; and he had reason enough. As if to make up for his detention on the previous night, he had been regaled with a sumptuous breakfast and been presented by the relenting queen with a pair of silk clothes. He attributed these favors to the intercession of the king and hastened to thank him for the same. On the way he met Susangatâ who was seen wailing and weeping for her friend. On questioning her, he learned that the queen had caused it to be bruited abroad that Sâgarikâ had left the previous night for Ujjain; but heaven alone knew what she had done with her. Sagarika had met her on the night and had given her a necklace telling her that she had not much to hope for from the unrelenting queen and bidding her make a present of it to some worthy Brahman, by whom she had intended none other than the worthy Vasantaka. The *Vidushaka* had no mind to accept such a gift in these heart rending circumstances; but on second thoughts he received the necklace hoping that it might prove a source of consolation to the pining king. The necklace was of a very high order of excellence and the wondering Vasantaka presumed that the owner of such a valuable jewel must be nobly born. Susangatâ had the same suspicions and had asked her friend about its history; but Sâgarikâ had heaved a deep sigh and, saying what availed it to know her sad tale, had burst into tears. Learning that the king had gone from the queen's

apartments to the crystal hall, Vasantaka went in search of him and Susangatā also went back to the queen.

The king was seated alone in the crystal hall and saying to himself that not all his protestations and vows, his tender words and prostrate supplications could appease the queen so effectively as her own tears. He felt greatly relieved that her resentment had worn off; but his yearning for Sāgarikā became all the more intense. Kama's shafts had pierced his heart when he embraced her in the vehemence of his new-born love; and Sagarika's fair image had thus easily entered his heart and taken possession of it. While he was thus reflecting and feeling the want of a companion to whom he could impart his pent-up feelings, who should turn up but his bosom friend and confidant Vasantaka? The king rejoiced to see his companion and asked him if he knew anything of Sāgarikā. "Alas! poor girl!" said Vasantaka "I have no good news to tell of her". Art thou gone, fair girl" cried the king in despair. He felt stunned and said "Life, take leave and hasten after the dear girl; if you foolishly delay, you won't be able to catch her; she must be already far off by this time". "You are unnecessarily alarmed." said Vasantaka, "The queen has sent her off to Ujjain. So Susangatā told me; And more, for reasons best known to her, this necklace was placed in my hands by Susangatā".

The king looked at the necklace which, like himself, had been bereft of her warm embrace, asked his friend to put it on and took comfort at the sight of it.

The female guard of the king now announced that Vijayarman, nephew of Rumanvan the Commander-in-chief, was waiting at the door with some important news. The king received him and learned that Rumanvan had besieged the king of Kosala in his Vindhya * fortress, drawn him out to a pitched battle and slain him, though he had fought very valiently. Rumanvan had placed his other nephew in charge of the newly acquired kingdom and was returning in slow marches.

(To be Continued).

* The kingdom of Kos'ala extended as far as the south Behar in those days.

KUVALAYANANDA, A TREATISE ON RHETORIC.

By APPAIYA DIKSHIT (Translated).

(Continued).

Here, by the word "guise" indicating falseness (of its apparent state) the denial is obtained that these (are) not the looks of the beloved, but arrows of Cupid.

Or thus :—

In the recesses of forests void of the very name of water, being burned by the heat of the sun-shine grown great during mid-day, by the pretence of flames of the wild-fire, rising up from holes in the trunks, trees, putting forth (their) tongues, pray for water.

अथ उत्प्रेक्षा—

सम्भावना स्यादुत्प्रेक्षा वस्तुहेतुफलात्मना ।
 उक्तानुक्तास्पदाद्यात्र सिद्धासिद्धास्पदे परे ॥
 धूमस्तोमं तमशशङ्के कोकीविरहशुष्मणाम् ।
 लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ॥
 रक्तौ तवांग्री मृदुलौ भुवि विकषेपणादध्रुवम् ।
 त्वन्मुखाभेच्छया नूनं पञ्चैर्वैरायते शशी ॥
 मध्यः किं कुचयोर्धृत्यै बद्धः कनकदामभिः ।
 प्रायोब्जं त्वत्पदेनैक्यं प्राप्तुं तोये तपस्यति ॥

अन्यधर्मसम्बन्धनिमित्तेन अन्यस्य अन्यतादात्म्यसम्भावनमुत्प्रेक्षा । सा च वस्तुहेतुफलात्मतागोचरत्वेन त्रिविधा । अत्र वस्तुनः कस्यचिद्वस्त्वन्तरतादात्म्यसम्भावना प्रथमा स्वरूपोत्प्रेक्षेत्युच्यते । अहेतोर्हेतुभावेन अफलस्य फलत्वेन उत्प्रेक्षा हेतूत्प्रेक्षा फलोत्प्रेक्षा चेत्युच्यते । अत्राद्या स्वरूपोत्प्रेक्षा उक्तविषया अनुक्तविषया चेति द्विविधा । परे हेतुफलोत्प्रेक्षे सिद्धविषया असिद्धविषया चेति प्रत्येकं द्विविधा । एवं पण्णामुत्प्रेक्षाणां "धूमस्तोमं" इत्यादीनि क्रमेणोदाहरणानि । रजनीमुखे सर्वत्र विसृत्वरस्य तमसो नैर्यदृष्टिप्रतिरोधकत्वादिधर्मसम्बन्धेन गम्यमानेन निमित्तेन सद्यः प्रियविद्यति सर्वदेशस्थितकोकाङ्गनाहृदुपगतप्रज्वलिष्यद्विरहानलधूमस्तो-

मतादात्म्यसम्भावना स्वरूपोत्प्रेक्षा तमसो विषयस्योपादानादुक्तविषया-
तमोव्यापनस्य नमःप्रभृति भूपर्यन्तसकलवस्तुसान्द्रमलिनीकरणेन निमित्तेन
तमःकर्तृकलेपनतादात्म्योत्प्रेक्षा च अनुक्तविषया स्वरूपोत्प्रेक्षा । उभयत्रापि
विषयभूततमोव्यापनस्य अनुपादानात् । नन्वत्र तमसो व्यापनेन निमित्तेन
लेपनकर्तृतादात्म्योत्प्रेक्षा नभसो भूपर्यन्तं गाढनीलिमव्याप्तत्वेन निमित्तेना-
ञ्जनवर्षणकर्तृतादात्म्योत्प्रेक्षा चेति उत्प्रेक्षाद्वयमुक्तविषयमेवास्तु । मैवं । लि-
म्पतिवर्षतीत्याख्यातयोः कर्तृवाचकत्वेऽपि 'भावप्रधानमारुयातमू' इति स्मृते-
र्धात्वर्थक्रियाया एव प्राधान्येन तदुपसर्जनत्वेनान्वितस्य कर्तुरुत्प्रेक्षणीयत-
या अन्यत्रान्वयासम्भवात् । अत एव (आख्यातार्थस्य कर्तुः क्रियोपसर्ज-
नत्वेन अन्यत्र अन्वयासम्भवादेव) अस्य उपमायामुपमानतयान्वयोऽपि
दण्डिना निराकृतः । 'कर्ता यद्युपमानं स्यान्न्यग्भूतोऽसौ क्रियापदे । स्व-
क्रियासाधनव्यग्रो नालमन्यद्यपेक्षितुम् ॥' इति । केचित्तु तमोनभसोर्विष-
ययोः तत्कर्तृकलेपनवर्षणस्वरूपधर्मोत्प्रेक्षेत्याहुः । तन्मते स्वरूपोत्प्रेक्षायां
धर्म्युत्प्रेक्षा धर्मोत्प्रेक्षा चेत्येवं द्वैविध्यं द्रष्टव्यम् । चरणयोः स्वतस्सिद्धे
रक्तिमनि वस्तुतो विक्षेपणं न हेतुरिति अहेतोस्तस्य हेतुत्वेन सम्भावना
हेतूत्प्रेक्षा । विक्षेपणस्य विषयस्य सत्त्वात्सिद्धविषया । चन्द्रपद्मविरोधे
स्वाभाविके नाथिकावदनकान्तिप्रेप्सा न हेतुरिति तत्र तद्धेतुत्वसम्भावना
हेतूत्प्रेक्षा । वस्तुतस्तदिच्छाया अभावादसिद्धविषया । मध्यः स्वयमेव कु-
चौ धरति, नतु कनकदाबद्धत्वेनाध्यवसिताया वलित्रयशालिताया बलात्
इति मध्यकर्तृककुचघृतेतत्फलत्वेनोत्प्रेक्षा सिद्धविषया फलोत्प्रेक्षा । जलज-
स्य जलावस्थितेरुद्वासातपस्त्वेनाध्यवसितायाः कामिनीचरणसायुज्यप्राप्तिर्न
फलमिति तस्या गगनकुसुमायमानायाः तपःफलत्वेनोत्प्रेक्षणात् असिद्धवि-
षया फलोत्प्रेक्षा ॥

Then the Utpreksha or conceit :—

The conception (of any thing) as the substance, cause, or effect (of another thing) would be Utpreksha. The first (conceit of substance) is with expressed or unexpressed subject. The other two (conceits of cause or effect) are with true or untrue subjects. I suspect darkness (to be) the mass of the

smoke arising from the heat caused by the separation of female cuckoos (from their mates).

Darkness seems to smear (all) parts of the body; the sky seems to rain black pigment.

Surely thy feet are red from being placed on the ground.

Surely the moon is hated by lotuses, on account of a desire for the light of your face.

Has the middle been bound with golden ropes for the support of the breasts.

Ten to one, the lotus practises austerities to obtain one-ness with your feet.

The conception of identity of one with another, for the reason of connection with the attributes of that other is Utpreksha. This, on account of being within the scope of the state of substance, cause or effect is threefold. Here, the conception of identity of one object with another, the first (kind) is called conceit of form. The conception of a non-cause by way of a cause and of a non-effect by way of an effect called conceit of cause, conceit of effect (respectively).

Here the first, conceit of form is twofold, as having the subject expressed, and as having the subject unexpressed. The others, conceits of cause and effect, are each of them twofold as having a true subject, and as having an untrue subject. Of the conceits thus six (in kind) "I suspect darkness" &c. are examples in order.

The conceit of the identity of darkness which in the evening is spreading everywhere, with the mass of smoke of the burning fire of separation arising in the hearts of the female cuckoos in all places, then separated from their beloved, on account of the reason that is inferred, namely the having the attributes blackness, obstruction of sight, and others, is conceit of form having the subject expressed, from darkness the subject being expressed.

The conceit of identity of the spreading of darkness with the smearing of which darkness is the agent, and that of the same with the raining of eye-pigment of which the sky is the agent, for the reason of the complete blackening of every object from the sky to the earth, are (each) conceit of form

having the subject unexpressed, from the spreading which is the subject being unexpressed in both places.

Why not let both the conceits here, namely that of the identity of darkness with the agent of the act of smearing for the reason of its pervading (space), and that of the identity of the sky with the agent of the act of raining eye-pigment, for the reason of (its) being pervaded by thick blackness, be (conceits) having their subjects expressed ?

Not so, because of the impossibility of construing in another place as the subject of the conceit the agent which has been construed as subsidiary to the action which is the meaning of the root, from prominence being due to it alone according to the rule "The predicate has the meaning of its root prominent", even when the predicates "smears" "rains" import the agent. For this same reason, (namely from the impossibility of construing the agent in another place, from its being subsidiary to the action which is the meaning of the predicate), the construing of this (i. e. the agent) by way of thing compared to, in the simile, has been discarded by Dandī. "If the agent be the thing compared to. (But) it has been reduced to subsidiary position in reference to the verb. Being intent on the accomplishing of its own action, (it) is insufficient for minding another.

Some say on the other hand that there is conceit of the attributes of the subjects darkness and the sky, namely the smearing and the raining which have them (the subjects) for their doers. In their opinion, it should be seen that there are two kinds, in conceit of essence, namely conceit of the possessor of the attribute and conceit of the attribute. Since in truth moving about is not the cause, the redness of the feet being natural, the conception of that, which is not the cause, as the cause, is conceit of cause, having a true subject, from the reality of the subject, the moving about. Since the desire for the light of the face of the beloved is not the reason, the antipathy of the moon and the lotus being natural, the conception of the being the cause in it is conceit of cause, with an untrue subject, from the non-existence of such a desire in truth. Since the waist bears the breasts of itself, and not by the strength of

the being endowed with the three folds of flesh, which has been determined as the being bound with golden ropes, the conception of the bearing of the breasts, which has for its agent the waist, as the effect is conceit of effect having a true subject. Since the attainment of absorption into the feet of the beloved, is not the effect of the standing in the water, which has been determined to be the performance of austerities by living in water, of the lotus, there is conceit of effect having an untrue subject, from the conception of that, which is but sky-bloom (i. e. mere offspring of imagination) as the fruit of austerities.

अनेनैव क्रमेणोदाहरणान्तराणि ।

बालेन्दुवक्त्राण्यविकासभावा-

द्वभुः पलाशान्यतिलोहितानि ।

सद्यो वसन्तेन समागतानां

नखक्षतानीव वनस्थलीनाम् ॥

अत्र पलाशमुकुलानां वक्रत्वलोहितत्वसंबन्धेन निमित्तेन सद्यः कृतनखक्षततादात्म्यसंभावना उक्तविषया स्वरूपोत्प्रेक्षा । पूर्वोदाहरणे निमित्तभूतवर्मसंबन्धोगम्यः । इह तु उपात्तइति भेदः । नन्विशब्दस्य सादृश्यपरत्वेन प्रसिद्धतरत्वादुपमैवास्तु । लिम्पतीवेत्युदाहरणे लेपनकर्तुरूपमानत्वाहस्य क्रियोपसर्जनत्ववदिह नखक्षतानामन्योपसर्जनत्वस्योपमाबाधकस्याभावात् । इति चेदुच्यते । उपमाया यत्र क्वचित् स्थितैरपि नखक्षतैस्सह वक्तुं शक्यतया वसन्तनायकवनस्थलीसम्बन्धित्वविशेषणानपेक्षत्वाद्विह तदुपादानं पलाशमुकुलानां नखक्षततादात्म्यसंभावनायामिवशब्दमवस्थापयति । तथात्व एव तद्विशेषण साफल्यत् । अस्ति च सम्भावनायामपि इव शब्दः दूरे तिष्ठन् देवदत्त इवाभातीति ।

In the same order other examples (are given).

Curved like the young moon from the condition of being unblown, the Palasa flowers, being very red, appeared like the recent scratches of the nails (on the body) of the forest grounds just united with Spring.

Here, from the reason namely the being united with curvedness and redness, the conception of the identity of the

Palasa buds with the scratches of the nails, recently made is conceit of form having its subject (the Palasa flowers) expressed. The union with the attribute which is the reason (underlying the conceit) is to be inferred in the former example. The difference here is that (it) is expressed. If it is said "Why from the greater publicity of the word "like" as indicating similarity, let there be a simile here, from the absence here of the circumstance preventing the simile, that is the being subsidiary to another of the scratches, such as the being subsidiary to the verb of the author of the smearing which is fit for being the thing compared to in the example "Darkness seems to smear" &c., (the answer is that) from the needlessness in the simile of the adjunct, the being connected with the forest grounds united with (their) husband the Spring, since (similarity) can be expressed with scratches existing anywhere, the use here of that (viz. the adjunct) fixes the word "like" in conception of identity of Palasa buds with scratches, from the being useful of the adjunct in such a case alone. Even in conception the word "like" is used), as in "Standing at a distance he looks like Devadatta".

पिनष्टीव तरङ्गाग्रैस्समुद्रः फेन चन्दनम् ।

तदादाय करैरिन्दुर्लिपतीव दिग्ङ्गनाः ॥

अत्र तरङ्गाग्रैः फेनचन्दनस्य प्रेरणं पेषणतयोत्प्रेक्ष्यते । समुद्रादुत्थितस्य चन्द्रस्य प्रथमं समुद्रपूरे प्रमृतानां कराणां दिक्षुव्यापनं च समुद्रोपा-
न्तफेन चन्दनकृतलेपनत्वेनोत्प्रेक्ष्यते । उभयत्र क्रमेण समुद्रपूरप्रान्तगतफे-
नचन्दनपुञ्जीभवनं दिशां धवलीकरणं च निमित्तमिति फेनचन्दनप्रेरणकि-
रणव्यापनयोर्विषययोरनुपादानदनुक्तविषये स्वरूपोत्प्रेक्षे । येषां तूपात्तयोः
समुद्रचन्द्रयोरेव तत्कर्तृकपेषणलेपनस्वरूपधर्मोत्प्रेक्षेति मतं तेषां मते पूर्वोदा-
हरणे धर्मिणि धर्म्यन्तरतादात्म्योत्प्रेक्षा । इह तु धर्मिणि धर्मसंसर्गोत्प्रेक्षेति
भेदोऽवगन्तव्यः ।

The ocean rubs, as it were, with the tops of waves, sandal (in the form of) spray. Taking this by his arms (i. e. rays) smears as it were the damsels, namely the directions.

Here the chasing of spray sandal by the tops of the waves

is conceived as rubbing. And the diffusion of the rays of moon first gone forth on the flood of the ocean after he had risen up from the ocean is conceived as being the smearing with spray-sandal on all sides of the ocean. In both cases, the getting heaped of the spray-sandal on the skirts of the ocean-flood, and the whitening of the quarters are respectively the reason ; and thus there are two conceits of form which have their subjects unexpressed from the subjects, the chasing of the spray-sandal and the diffusion of the rays, being unexpressed. In the opinion of those by whom it is held that there is conceit of the attributes of the ocean and the moon alone; which are expressed, namely the rubbing and the smearing which have them for agents, the difference should be understood that in the former example there is conceit of the identity of the possessor of the attribute with another possessor of the attribute, but that here there is conceit of union with attribute of the possessor of the attribute.

रात्रौ रवेर्दिवा चेन्दोरभावादिव स प्रभुः ।

भूमौ प्रतापयशसी सृष्टवान्सततोदिते ॥

रात्रौ रवेर्दिवा चन्द्रस्य अभावस्सन्नपि प्रतापयशसोस्सर्गे न हेतुरिति
तस्य तद्धेतुत्वसम्भावना सिद्धविषया हेतुत्प्रेक्षा ॥

As if from the absence by night of the sun and by day of the moon, the Lord has created on Earth, glory and fame, which would never set.

Since the absence by night of the sun and by day of the moon though real, is not the cause in the creation of glory and fame, the conception of causality of that in the other, is conceit of cause having a real subject.

विवस्वतानायिषतेव मिश्राः

स्वगोसहस्रेण समं जनानाम् ।

गावोऽपि नेत्रापरनामधेयाः

तेनेदमान्ध्यं खलु नान्धकारैः ॥

अत्र विवस्वता कृतं स्वकिरणैस्सह जनलोचनानां नयनमसदेव रात्रा-
वन्ध्यं प्रति हेतुत्वेनोत्प्रेक्ष्यत इति असिद्धविषया हेतुत्प्रेक्षा ॥

With his thousand rays * the eyes of the people were, as it were, led away by the sun; *Gavas* (rays) is another name for eyes (and hence the sun mistook people's eyes for his own rays). Hence (is) this blindness (at night, after the sun, gathering up all his rays, had set) not indeed because of darkness.

Here the leading away done by the sun of the eyes of the people along with his own rays, though unreal, is conceived at being the cause of blindness by night; hence (there is) conceit of cause having an unreal subject.

पूरं विधुर्धयितुं पयोधेः शङ्केऽयमेणाङ्गमणिं कियन्ति ।

पयांसि दोग्धि प्रियविप्रयोगे सशोककोकानियने कियन्ति ॥

अत्र चन्द्रेण कृतं समुद्रस्य बृहणं सदेव तथा तेन कृतस्य चन्द्रकान्द्रावणस्य कोकाङ्गनाबाष्पस्त्रावणस्य च फलत्वेनोत्प्रेक्ष्यत इति सिद्धविषया फलोत्प्रेक्षा ॥

To swell the flood of the ocean, the moon, I suspect, draws some water from the moon-stone, and some from the eyes of the sad female Chakravaka when separated from her beloved.

Here the swelling of the ocean by the moon, being itself real, is conceived as the fruit or effect of the causing the moon-stone to drop water and the causing tears of the female Chakravaka to flow, done by him; hence (there is) conceit of effect having a real subject.

रथस्थितानां परिवर्तनाय

पुरातनानामिव वाहनानाम् ।

उत्पत्तिभूमौ तुरगोत्तमानां

दिशि प्रतस्थे रविरुत्तरस्याम् ॥

अत्रोत्तरायणस्याश्वपरिवर्तनमसदेव फलत्वेनोत्प्रेक्ष्यत इति असिद्धविषया फलोत्प्रेक्षा ॥

For the changing of the old horses yoked to his chariots, the Sun set out towards the northern quarter, the native place of excellent horses.

Here the changing of the horses, being unreal, is conceived, as the fruit of the shifting of the Sun to the North, and hence (there is) conceit of effect having an unreal subject.

KUVALAYĀNANDA, A TREATISE ON RHETORIC.

By APPAIYA DIKSHIT (Translated).

अमरीकनरीभारभ्रमरीमुखरीकृतम् ।

दूरीकरोतु दुरितं गौरीचरणपङ्कजम् ॥

“May the lotus feet of Gauri, which are attended with the hum of the bees that hover about the tresses of Goddesses, keep away evil.

परस्परतपस्संपत्फलायितपरस्परौ ।

प्रपञ्चमातापितरौ प्राञ्चौ जायापतीस्तुमः ॥

“We praise that ancient couple, the Parents of the Universe who have (so to say) become to each other, the fruit of the wealth of religious exercise of each.

उद्धाद्य योगकलया हृदयाब्जकोशं

धन्यैश्चिरादपि यथारुचि गृह्यमाणः ।

यःप्रस्फुरत्यविरतं परिपूर्णरूपः

श्रेयस्स मे दिशतु शाश्वतिकं मुकुन्दः ॥

“May that Mukunda give me eternal good, who, being received in accordance with their desire, even after a long time, by happy men, after having by the art of yoga caused the lotus-bud-heart to blow, ever manifests Himself in His fullest form.

अलङ्कारेषु बालानां अवगाहनसिद्धये ।

ललितः क्रियते तेषां लक्ष्यलक्षणसङ्ग्रहः ॥

“That children should understand figures of speech, this collection of examples of *Alankaras* and their natures, is composed in an easy style.

येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणश्लोकाः ।

प्रायस्त एव तेषां इतरेषां त्वभिनवा विरच्यन्ते ॥

“For those figures of speech for which slokas containing examples and definitions are found in the “Chandraloka” those same slokas are retained; and for others new slokas are composed.”

उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः ।
हंसीव कृष्ण ते कीर्तिस्वर्गङ्गामवगाहते ॥

“Upama is where a delightful similarity of two things sparkles. (Example) Like the female swan, Oh Krishna, does thy fame (go and) bathe in the celestial Ganges.

यत्रोपमानोपमेययोः सहृदयहृदयाह्लादकत्वेन चारुसादृश्यमुद्भूततया उल्लसति व्यंग्यमर्यादां विना स्पष्टं प्रकाशते तत्रोपमालङ्कारः । हंसीवेत्युदाहरणम् ॥

Where a similarity, fine on account of the delight it gives to the hearts of persons of a similar turn of mind (to that of the poet), arising between the object compared to and the subject of comparison, sparkles, that is, shines clearly without being concealed within the limits of a hint, there (we have) the figure of speech (styled) *Upama*. “Like the female swan” &c. is an ample.

इयं च पूर्णोपमेत्युच्यते । हंसी कीर्तिः स्वर्गङ्गावहाहनं इवशब्दश्रुत्येतेषां उपमानोपमेयसाधारणधर्मोपमावाचकानां चतुर्णामप्युपादानात् ।

This is called a *Purnopama* (complete simile) from its containing all the four, viz. the object compared to, the subject of comparison, the similarity in tendency (between these) and the word denoting the *upama*, which are (in this sloka) the female swan, fame, the bathing in the celestial Ganges, and the word like (इव) (respectively).

यथा वा, ॥

गुणदोषौ बुधो गृह्णन्निन्दुक्ष्वेडाविवेश्वरः ।
शिरसा श्लाघते पूर्वं परं कण्ठे नियच्छति ॥

यद्यपि उपमानोपमेययोर्नैकत्र साधारणो धर्मः उपमाने ईश्वरे च लयोर्ग्रहणमुपादानं तयोर्मध्ये चन्द्रस्य शिरसा श्लाघनं वहनं उत्तरस्य

गारलस्य कण्ठे नियमनं संस्थापनं उपमेये बुधे गुणदोषयोः ग्रहणं ज्ञानं तयोः मध्ये पूर्वस्य गुणस्य शिरसाश्लाघनं शिरः कम्पेनाभिनन्दनं उत्तरस्य दोषस्य कण्ठे नियमनं कण्ठादुपरि वाचा अनुद्धाटनं इति भेदात्, तथापि, चन्द्रगरलयोर्गुणदोषयोश्च बिम्बप्रतिबिम्बभावेनाभेदात्, उपादानज्ञानादीनां गृह्णन्तित्येकशब्दोपादानेनाभेदाध्यवसायाच्च, साधारणधर्मतेति पूर्वस्माद्विशेषः । वस्तुतो भिन्नयोरप्युपमानोपमेयधर्मयोः परस्परसादृश्यादभिन्नयोः पृथगुपादानं बिम्बप्रतिबिम्बभाव इत्यालङ्कारिकसमयः ॥

Or thus too,

The wise man apprehending both good and evil, as Isvara (did) the moon and the venom, applauds the one with his head and suppresses the other in his throat.

Here, though there is no common tendency (expressed to be) in one (and the same) particular, between the object compared to and the subject of comparison (the *upamana* and *upameya*), on account of difference (being apparent) this, (that) in the object compared to, viz., Isvara (there shown) the apprehending, i. e., (literally) receiving of the moon and the venom, and of these the applauding by the head, i. e., (literally) wearing on the head (with pleasure) of the form of the moon, and the suppressing in the throat, i. e., (again, literally) keeping there of the latter, namely, the venom, and in the subject of comparison viz., the wise man (there is shown) the apprehending, i. e., (here meaning metaphorically) the understanding of good and evil, and of these, the applauding by the head i. e., the appreciation expressed by a motion of the head, of the former, namely what is good, and the suppressing in the throat, i. e., the forbearing to speak of it by words (proceeding) above the throat, of the latter, namely the evil, still, from the absence of difference (resulting) from the being (related as) object and (its) image, of the two pairs viz.) moon and venom, and good and evil, and from the sure perception of non-difference between the act of receiving and that of understanding (inferred) from the use of one (and the same) word “apprehending” (it is from the foregoing (that there is) commonness of term

(It is) the doctrine of rhetoricians that the separate mention of the tendencies of the *upamana* and the *upameya*, which though different in fact are identical from similarity, (shows) the relation of object and image (between them).

वर्णयोपमानधर्माणामुपमानवाचकस्य च ।

एकद्वित्र्यनुपादानैर्भिन्ना लुप्तोपमाष्टधा ॥

तडिद्वौरीन्दुतुल्यास्या कर्पूरन्ती दशोर्भिम ।

कान्त्या स्मरवधूयन्ती दृष्टा तन्वी रहो मया ॥

यत्तयामेलनं तत्र लाभो मे यच्चतद्रतेः ।

तदेतत्काकतालीयमवितर्कितसम्भवम् ॥

उपमेयादीनां चतुर्णां मध्ये एकस्य द्वयोः त्रयाणां वा प्रतिपादकशब्दाभावेन लुप्तोपमेत्युच्यते । सा चाष्टधा यथा (1) वाचकलुप्ता, (2) धर्मलुप्ता, (3) धर्मवाचकलुप्ता, (4) वाचकोपमेयलुप्ता, (5) उपमानलुप्ता, (6) वाचकोपमानलुप्ता, (7) धर्मोपमानलुप्ता, (8) धर्मोपमानवाचकलुप्ताचेति । लुप्तोपमानलोपरहिताश्चत्वारो भेदाः “स्तडिद्वौरी”त्यादि श्लोकेन प्रदर्शिताः । तत्रोक्तो भेदा उत्तर श्लोकेन दर्शिताः ।

तत्र “तडिद्वौरी”त्यत्र वाचकलोपः तडिद्वौरीत्यर्थे “उपमानानि समान्यवचनै”रिति समासविधायकशास्त्रकृतः । “इन्दुतुल्यास्ये”त्यत्र धर्मलोपः । सत्वैच्छिकः कान्त्या इन्दुतुल्यास्येत्यपि वक्तुं शक्यत्वात् । कर्पूरन्तीत्यत्र धर्मवाचकलोपः कर्पूरमिवाचरन्तीत्यर्थे विहितस्य कर्पूरवदानन्दत्मात्काचारार्थकस्य किंप इव शब्देन सह लोपात् । अत्र धर्मलोप ऐच्छिकः नयनयोरानन्दात्मकतया कर्पूरन्तीति तदुपादानस्यापि सम्भवदिति । कान्त्या स्मरवधूयन्तीत्यत्र वाचकोपमेयलोपः । अत्र कान्त्येति विशेषणसामर्थ्यात् स्वान्मानं कामवधूमिवाचरन्तीत्यर्थस्य गम्यमानतया स्वात्मन उपमेयस्य उपमानवाचकेनानुपादानात् । सत्वैच्छिकः स्वात्मानं स्मरवधूयन्तीत्युपमेयस्यापि सम्भवात् । काकतालीयमित्यत्र काकतालशब्दौ वृत्तिविषये लसमवेतक्रियावर्त्तिनौ । तेन काकागमनमिव तालपतनमिव काक-

तालमितीवार्थे “समासाच्च तद्विषया”दिति ज्ञापकात्समासः । उभयत्रोपमेयं स्वस्य कचिद्गमनं तत्रैव रहसि तन्व्या अवस्थानं । तेन स्वस्य तस्याश्च समागमः काकतालसमागमसदृश इति फलति । ततः काकतालमिव काकतालीयमिति द्वितीयास्मिन्निवार्थे समासाच्च तद्विषयादिति सूत्रेण “इवे प्रति कृतावि”त्यधिकारस्थेन छप्रत्ययः । तथा च पतनदलितं तालफलं यथा काकेनोपभुक्तमेवं रहोदर्शनक्षुभितहृदया तन्वी स्वेनोपभुक्तेति तदर्थः । ततश्च काकागमनतालपतनसमागमरूपस्य काककृततालोपभोगरूपस्य चोपमानस्यानुपादानात् प्रत्ययार्थोपमायां उपमानलोपः । समासार्थोपमायां वाचकोपमानलोपः । सर्वोप्ययं लोपः छप्रत्ययविधायकशास्त्रकृतः । अवितर्कितसम्भवमिति साधारणधर्मस्यानुपादाने प्रत्ययार्थोपमायां धर्मोपमानलोपः समासार्थोपमायां धर्मोपमानवाचकलोपः इति सूक्ष्मया दृष्ट्या अवधारितव्यम् । एतेषामुदाहरणान्तराणि विस्तरभयान्नलिख्यन्ते ।

The figure of speech called the imperfect simile, which is diverse on account of (varied) omissions of any three of the four the object to be described, the object compared to, the common tendency (of these two) and the particle indicating similarity of eight kinds.

The maid, lightning-fair, with face like the moon, camphor to (my, eyes, and in brightness making (herself) (like) Rati. The fact of my meeting with her, and of my obtaining the ecstasy of union with her, is (like) that of the crow and the palm fruit, a thing which befell without being expected.

By the absence of words expressing one, two, or three out of the four, namely the subject of comparison and others, (the simile) is said to be an imperfect one. It is of eight varieties; thus—(1) that in which the particle (denoting similarity) has been dropped, (2) that in which the common tendency has been dropped, (3) that in which the particle, and the common tendency have been dropped, (4) that in which the particle and the subject of comparison have been dropped, (5) that in which the object compared to has been dropped, (6) that in which the particle and the object compared to have been dropped

that in which the common tendency and the object compared to have been dropped, and (8) that in which the tendency, the object compared to and the particle have been dropped. Of these the four varieties in which the object compared to is not dropped are shown by the verse beginning with "The maid lightning fair". The varieties which have it dropped are shown by the next verse.

Here, in (the epithet) "lightning-fair", the omission of the particle, when the meaning is "fair like the lightning", is due to the rule which ordains a compound (by the words) "objects compared to (shall be compounded) with words denoting common (qualities)." In "with face like the moon" (there is) omission of the common tendency. This is by option (of the poet), since it can be said "with face like the moon in brilliance." In "camphor" (there is) omission of the common tendency and of the particle, when the sense is "acting like camphor", since the termination (क्लिप्) which has been ordained, bearing the sense of behaving as a delight giving thing like camphor, together with the word "like" has been dropped. Here the omission of the tendency is optional, since it can be expressed by saying "camphor (to my eyes) inasmuch as (she is) delight giving to my eyes". In "making (like) Rati in brilliance" (there is) omission of the particle and the subject of comparison; since, the meaning "making herself like Rati" being obtainable by the quality being expressed by the words "in brilliance," (the words expressing) oneself and the particle have not been expressed. This (omission) is optional, since it is possible to express the subject of comparison, by saying "making herself like Rati." In "that of the crow and the palm fruit", the words "crow and palm fruit" as a compound mean the event which took place between the crow and the palm fruit. Therefore in the meaning indicating likeness (there is) a compound (formed) "the crow and the palm fruit" in the sense "like the coming of the crow and the falling of the palm fruit", from the compound being amenable to the rule inferred from the rule "after the compound of that (i. e. of likeness) (which lays down another suffix). The words of comparison in the case of both of these (parts of the compound), are the going somewhere of oneself and her happen-

ing to be there in secret. The meaning is hence obtained that the consequent meeting between both, is like the coming together of the crow and the palm fruit. Then in the second sense of resemblance of the words "that of the crow and the palm fruit" as meaning "that which is like the crow! and the palm fruit (affair)," in accordance with the sutra ordaining a suffix after a compound of that sense which occurs in the class of sutras which begin with "when (the word) "like" is changed" there is the (use of the) suffix छ (of). Thus the meaning of it is "as the palm fruit broken by the fall was eaten by the crow, so the maid whose mind was agitated by seeing (oneself) in secret, was enjoyed by oneself." Therefore (since the meaning has to be obtained by expanding the compound) from the omission of the object compared to, which is the coming together of the crow and the fruit by the one coming and the other falling, and the (consequent) eating of the fruit by the crow, there is the omission of the object compared to in the simile contained in the meaning of the suffix "of" (छ). And in the simile contained in the compound, there is the omission of both the object compared to and the particle denoting similitude. All this omission is due to the rule laying down the (addition of the) suffix छ. If the common tendency namely the "having happened without being expected" had not been expressed, in the simile contained in the meaning of the suffix (there is) the omission of the common tendency and the object compared to; and in the simile contained in the meaning of the compound (there is) the omission of the common tendency, the object compared to, and the particle; this has to be understood by a subtle sense. For fear of (too much) length, other examples for these are not written.

उपमानोपमेयत्वं यदेकस्यैव वस्तुनः ।

इन्दुरिन्दुरिव श्रीमानित्यादौ तदनन्वयः ॥

एकस्यैव वस्तुन उपमानोपमेयत्ववर्णनमनन्वयः । वर्षमानमपि स्वानुपमेयत्वेन साधर्म्यं नान्वेतीति व्युत्पत्तेः । अनन्वयिनोऽप्यर्थस्याभिधाने नन्वयवच्छेदेनानुपमेयत्वद्योतनाय । इन्दुरिन्दुरिव श्रीमानित्युक्तेः

चन्द्रस्य नान्यस्सदृशोऽस्तीति सदृशान्तरव्यवच्छेदो लभ्यते । ततश्च स्वस्य
स्वेनापि सादृश्यासम्भवादनुपमत्वे पर्यवसानम् ॥

That (figure of speech) which consists in the same thing being both the subject of comparison and the object compared to, in sentences like "The Moon like the moon, is lovely", is (called) *Ananvaya* (not going over to another lit. i. e. there being no object to which the same attribute can be traced). The describing of the same object, both as the object compared to and as the subject of comparison is *Ananvaya* since it follows (from this mode of description) that the common attribute, which is being described as being (common) to oneself with oneself, does not follow (another object). The statement of the sense which imports the *Ananvaya* is for the purpose of suggesting uniqueness by denying (the existence of) other similar things. When it is said "The moon, like the moon, is lovely", a denial of other similar things is obtained, (in the sense) that in loveliness, the moon has no peer distinct (from himself). Thence too, from there being no similarity of oneself even with oneself (since it would be absurd to talk of similarity in a case of identity) there is an ultimate leading into (the sense of) an absence of a peer equal.

यथा वा --

गगनं गगनाकारं सागरस्सागरोपमः ।

रामरावणयोर्युद्धं रामरावणयोरिव ॥

पूर्वोदाहरणे श्रीमत्त्वस्य धर्मस्योपादानमस्ति । इह तु गगनादिषु वैपु-
ल्योदाहरणस्य तन्नास्तीति विशेषः ॥

Or thus,

The sky is like the sky in form ; the ocean is similar to the ocean ; The battle of Rama and Ravana is like that of Rama and Ravana.

In the former example, there is the express indication of the attribute loveliness. That of the attribute such as infiniteness of the sky and others, is not here (found) ; and this is the difference (of the latter example from the former).

KUVALAYANANDA, A TREATISE ON RHETORIC

By APPAIYA DIKSHIT (Translated) (Continued).

एता एवोत्प्रेक्षाः ।

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः ।

उत्प्रेक्षा व्यज्यते शब्दैरिव शब्दोऽपि तादृशः ॥

These are alone *conceits* (proper) ;

By words such as "I think" "I suspect" "surely" "probably" "certainly" &c., *conceit* is indicated ; the word "like" is of the same nature.

इत्युत्प्रेक्षाव्यञ्जकत्वेन परिगणितानां शब्दानामप्रयोगे गम्योत्प्रेक्षाः ।

यथा --

त्वत्कीर्तिर्ध्रमणश्रान्ता विवेश स्वर्गनिम्नगाम् ॥ इति ।

In the absence of words thus enumerated as indicating *conceit*, (there are) inferrable *conceits* ; thus—

Thy fame, weary with wandering, entered the heavenly Ganges.

अथ अतिशयोक्तिः—

रूपकातिशयोक्तिस्स्यान्निगीर्याध्यवसानतः ।

पश्य नीलोत्पलद्वन्द्वान्निस्सरन्ति शिताः शराः ॥

विषयस्थ स्वशब्देनोल्लेखनं विना विषयिवाचकेनैव शब्देन ग्रहणं वि-
षयनिगरणम् । तत्पूर्वकं विषयस्य विषयिरूपतयाध्यवसानमाहार्थनिश्चयः ।
तस्मिन् सति रूपकातिशयोक्तिः यथा नीलोत्पलशरशब्दाभ्यां लोचनयोः
कटाक्षाणां च ग्रहणपूर्वकं तद्रूपताध्यवसानम् ॥

Then the *Atisayokti*.—

The *Rupakatisayokti* consists in ignoring (the true form of the subject) in consequence of an identification (with something else, a thing which by way of metaphor suggests the

Foot-note to page 108. * The word used for "rays" is गो, which means generally cows and here also means both rays and eyes. From the former meaning arises the image of the sun collecting his rays before going home, as a cowherd does his cows. Here the sun led away the eyes of the people also, being misled by the ambiguity of the name used for rays.

यथा वा—

मुक्ता विद्रुममन्तरा मधुरसः पुष्पं परं धूर्वहं
प्रालेयद्युतिमण्डले खलु तयोरेकासिका नार्णवे ।

तच्चोदञ्चति शङ्खमूर्ध्नि न पुनः पूर्वाचलाभ्यन्तरे
तानामानि विकल्पयन्ति त इमे येषां न सा दृक्पथे ॥

अत्राधररस एव मधुरस इत्याद्यतिशयोक्तिः पुष्परसो मधुरसो न भव-
तीत्यपह्नुतिगर्भा अलङ्कारसर्वस्वकृता ॥

Or thus,—

Pearls, coral, and in the middle honey ! the flower is mere bearer of burden (not of honey). The existence of those two (namely pearls and coral) together is in the orb of the moon, not in the ocean. That too (the orb of the moon) rises on the top of a conch, not in the interspace of the eastern mountains. Those men, within whose range of vision she has not come, misdoubt these wonderful things.

Here the *atisayokti*, that the sweetness of the lip alone is honey, and so on, used in *Alankarasarvasva*, implies an *apahnuti* that the essence of flowers is not honey.

स्वरूपोत्प्रेक्षायां सापह्नुत्वमुदाहृतम् ।

गतासु तीरं तिग्घट्टनेन ससम्भ्रमं पौरविलासिनीषु ।

यत्रोल्लसत्फेनततिच्छलेन मुक्ताट्टहासेव विभाति शिप्रा ॥

ततस्त्वियानत्र भेदः । एतत्तु शुद्धापह्नुतिगर्भं यत्र फेनततित्वमपह्नुतं
तत्रैवाट्टहासत्वोत्प्रेक्षणात् ॥

Sapahnava-ness in conceit of substance is exemplified :—

Where, when in haste, the damsels of the city had gone (back) to the shore, being alarmed at contact with fishes, the *Sipra* river appears laughing loudly, under pretence of (sending forth) sparkling clusters of spray.

The difference herein, from the former, is this much. This implies a pure *apahnuti*, since, where the being a collection of spray is denied, just there, it is conceived that the same is a laugher.

इह तु पर्यस्तापह्नुतिगर्भत्वमिन्दुमण्डलादावपह्नुतस्यामृतादेः सूक्त्यादिषु
विनिवेशनात् ॥

But here (i. e. in the examples of *sāpahnavaṭisayokti*) there is implication of a *parvastāpahnuti*, since the nectar &c., denied in the moon &c., are placed in the utterances &c.

इदं च पर्यस्तापह्नुतिगर्भत्वमुत्प्रेक्षायामपि संभवति । तत्र स्वरूपोत्प्रेक्षायः
यथा—

जाने ऽतिरागादिदमेव बिंबं बिंबस्य च व्यक्तमितोऽधरत्वम् ।

द्वयोर्विशेषावगमाक्षमाणां नास्ति भ्रमोऽभूदनयोजनानाम् ॥

अत्र प्रसिद्धफले बिंबतामपह्नुत्यातिरागेण निमित्तेन दमयन्त्यधरे तदु-
त्प्रेक्षा पर्यस्तापह्नुतिगर्भा ॥

This implication of a *parvastāpahnuti* occurs in connection with *Utpreksha* (conceit) too. Therein, (such implication) in an *utpreksha* of substance is thus :—

“Because of extreme redness, I know this alone to be the *bimba* fruit. The inferiority (अधरत्व, otherwise meaning the being the underlip) of the *bimba* fruit (as known to the world) to this is clear. In reference to these two, there occurred a confusion of names (in the minds) of men unable to perceive the difference between them. (That is, while the lip being the redder should be called the *bimba* and the fruit being inferior should be called *adhara*, the reverse is the case, the lip being called *adhara*, and the fruit *bimba*).

Here, the conceiving, after denying the quality of being the *bimba* fruit in the fruit known to the world (under that name), of the same quality in the under lip of *Damayanti*, implies a *parvastāpahnuti*.

हेतूत्प्रेक्षायां तद्गर्भत्वं प्रग्लिखिते हेतूत्प्रेक्षोदाहरण एव दृश्यते । तत्र
चान्धकारेष्वान्ध्यहेतुत्वमपह्नुत्यान्यत्र तन्निवेशितम् ॥

Implication of the same (*parvastāpahnuti*) in a conceit of cause is seen in the very example given above to illustrate

conceit of cause (among the alternative examples). There too, after denying causality of blindness in darkness, it (i. e. the the causality of blindness) has been placed in something else.

फलोत्प्रेक्षायां यथा—

रवितप्तो गजः पद्मान्तद्भृह्यान्वाधितुं ध्रुवम् ।

सरो विशति न स्नातुं गजस्नानं हि निष्फलम् ॥

अत्र गजस्य सरःप्रवेशं प्रति फले स्नाने फलत्वमपहृत्य पद्मबाधने त-

न्निवेशितम् ॥ अलमनया प्रसक्तानुप्रसक्त्या । प्रकृतमनुसरामः ॥

(The same) in *conceit of effect* is thus :—

The elephant, scorched by the sun, surely to injure the lotuses which are acceptable to him, not to bathe, enters the lake. For the bath of an elephant is vain.

Here, after denial of the being the object in the bath which is the object of the entering of the lake by the elephant, it (the being the object) has been placed in injuring the lotuses.

Enough of this (pursuit of subjects of) indirect relevency. We shall proceed with the subject in hand.

भेदकातिशयोक्तिस्तु तस्यैवान्यत्ववर्णनम् ।

अन्यदेवास्य गाभीर्यमन्यद्वैर्यं महीपतेः ॥

अत्र लोकप्रसिद्धगाम्भीर्याद्यभेदे ऽपि भेदो वर्णितः ॥

यथा वा—

अन्येयं रूपसम्पत्तिरन्या वैदग्ध्यधोरणी ।

नैषा नलिनपत्राक्षी सृष्टिस्साधारणी विधेः ॥

But the *Atisayokti of difference* is describing the same thing as something different. Other (than ordinary) is the majesty of this king; other (than ordinary too) is his courage.

Here, even though there is no difference from majesty as known to the world, difference has been described.

Or thus:—

Different is this wealth of beauty; different, the manner of the wit; not an ordinary creation of Brahmā is this damsel with eyes like lotus petals.

सम्बन्धातिशयोक्तिस्स्यादयोगे योगकल्पनम् ।

सौधाम्राणि पुरस्यास्य स्पृशन्ति विधुमण्डलम् ॥

यथा वा—

कतिपयदिवसैः क्षयं प्रयायात्कनकगिरिः कृतवासरावसानः ।

इति मुदमुपयाति चक्रवाकी वितरणशालिनि वीररुद्रदेवे ॥

अत्र चक्रवाक्याः सूर्यास्तमयकारकमहामेरुक्षयसम्भावनाप्रसक्तसन्तोषा-
सम्बन्धेऽपि सम्बन्धो वर्णितः ॥

The *Sambandthatishayokti* is the invention of an occurrence where no such thing is true. The tops of the upper stories of this city touch the orb of the moon.

Or thus:—

In a few days, the golden mountain, (*meru*), which causes the close of day, will be spent; thus the female *chakravaka* bird is glad, while the valorous Rudra Deva is liberal.

Here, though the gladness of the female *chakravaka* caused by thinking of the reduction of the great Meru which causes the setting of the sun, is unreal, its being a fact has been described.

योगे ऽप्ययोगो ऽसम्बन्धातिशयोक्तिरितीर्यते ।

त्वयि दातरि राजेन्द्र स्वर्द्रुमान्नाद्रियामहे ॥

अत्र स्वर्द्रुमेष्वादरसम्बन्धेऽपि तदसम्बन्धो वर्णित इति असम्बन्धाति-
शयोक्तिः ॥

यथा वा—

अनयोरनवद्याङ्गि स्तनयोर्जृम्भमाणयोः ।

अवकाशो न पर्याप्तस्तव बाहुलतान्तरे ॥

Where a fact is true, the creation of unreality is *Asambandhatishayokti*. While thou, a giver of gifts, existest, Oh king of kings, we do not esteem the trees of heaven.

Here because, even though the esteem for the trees of heaven is a fact, it has been said that it is not a fact, there is *Asambandhatishayokti*.

Or thus:—

The space between thy arm-creepers is insufficient, while these breasts, Oh damsel of faultless figure, are developing.

अक्रमातिशयोक्तिस्स्यात्सहत्वं हेतुकार्ययोः ।

आलिङ्गन्ति समं देव ज्यां शराश्च पराश्च ते ॥

अत्र मौर्व्या यदा शरसन्धानं तदानीमेव शत्रवः क्षितौ पतन्तीति हेतु-
कार्ययोः सहत्वं वर्णितम् ॥

The *Akramatisayokti* is co-existence of cause and effect. Thy arrows and thy enemies, Oh king, simultaneously embrace *jya* (meaning bow-string in the case of arrows and the earth in the case of enemies).

Here, the co-existence of cause and effect has been shown, that, when the arrow is fixed on the bowstring, enemies fall to the ground.

यथा वा—

मुञ्चति मुञ्चति कोशं भजति च भजति प्रकम्पमरिवर्गः ।

हमीरवीरखड्गे त्यजति त्यजति क्षमामाशु ॥

अत्र खड्गस्य कोशत्यागादिकाल एव रिपूणां धनगृहत्यागादि वर्णितः ॥

Or thus:—

When the sword of the warrior Hammir leaves the sheath, the enemy abandon their wealth; when it is flourished, they fall to trembling; when it casts away forbearance, they leave the earth * (*i. e.* they die).

Here the abandonment of wealth and home and other things have been described as taking place simultaneously with the sword leaving the sheath &c.

* In this sloka, कोश means "sheath" as object of त्यजति in the locative, and "wealth" as object त्यजति, verb in the third person singular, agreeing with अरिवर्गः प्रकम्प as object of the locative भजति means "flourishing;" and trembling, of the verb भजति क्षमा as object of the locative त्यजति means "forbearance" and of the verb त्यजति, the earth.

KUVALAYANANDA, A TREATISE ON RHETORIC.
BY APPAIYA DIKSHIT (Translated) (*Continued*);

चपलातिशयोक्तिस्तु कार्ये हेतुप्रसक्तिजे ।

यास्यामीत्युदिते तन्व्या वलयो ऽभवदूर्मिका ॥

अत्र नायकप्रवासप्रसक्तिमात्रेण योषितो ऽतिकाश्यं कार्यमुत्तेन दर्शितम् ॥

यथा वा—

आदातुं सकृदीक्षते ऽपि कुमुमे हस्ताग्रमालोहितं

लाक्षारञ्जनवार्तयापि सहसा रक्तं तलं पादयोः ।

अङ्गानामनुलेपनस्मरणमप्यत्यन्तखेदावहं

हन्ताधीरदृशः किमन्यदलकामोदो ऽपि भारायते ॥

यामि नयामीति धवे वदति पुरस्तात्क्षणेन तन्वङ्गयाः ।

गलितानि पुरोवलयान्यपराणि तथैव दलितानि ॥

Chapalatisayokti, on the other hand, (is used) where an effect springs from the mere mention of the cause. When it was said by the lover "I am going" the ring on the finger of the young damsel became a bracelet.

Here, the extreme emaciation of the girl on the mere mention of her lover's going away, has been shown (impliedly) through its effect, (*viz.* the ring becoming too large.)

Or thus:—

When the flower is looked upon for being plucked, the end of the hand is red all around; even by the mention of the smearing of red pigment (on the feet) the palms of the feet (are) red; even the recollection of the smearing of the body (with sandal) causes weariness; what more? Alas! even the perfuming of the hair is a burden to the girl of timid eyes.

While the lover was saying "I go. I take (you along with me)" first the foremost bracelets slipped off in a moment, and (then) the others burst in the same manner.

अत्यान्तातिशयोक्तिस्तु पौर्व्यापर्यव्यतिक्रमे ।

अग्रे मानो गतः पश्चादनुनीता प्रियेण सा ॥

यथा वा—

कवीन्द्राणामासन्प्रथमतरमेवाङ्गणभुव-

श्च रुद्रङ्गासङ्गाकुञ्जरिपद्मोदमधुराः ।

अमी पश्चात्तेषामुपरि पतिता रुद्रनृपतेः

कटाक्षाः क्षीरोदप्रसरदुरुवीचीसहचराः ॥

Atyantâtisayokti is when there is reversal of the relation between the earlier and the later. First resentment disappeared and then she was softened by her lover.

Or thus :—

Even much earlier, the open spaces of the mansions of great poets became sweet with the fragrance of the rut of elephants distracted by the settling of the hovering bees. Afterwards, upon them fell these glances, of king Rudra, like the wide spreading waves of the ocean of milk.

एतास्तिस्त्रोऽप्यतिशयोक्तयः कार्यशैघ्रचप्रत्यायनार्थाः ॥

These three varieties of *Atisayokti* are for the purpose of inducing a belief that the effect followed very speedily.

अथ तुल्ययागिता—

वर्णानामितरेषां वा धर्मैक्यं तुल्ययोगिता ।

संकुचन्ति सरोजानि स्वैरिणीवदनानि च ॥

त्वदङ्गमर्दवे दृष्टे कस्य चित्ते न भासते ।

मालती शशभ्रुलेखा कदलीनां कठोरता ॥

प्रस्तुतानामप्रस्तुतानां वा गुणक्रियारूपैकधर्मान्वयस्तुल्ययोगिता । संकुचन्तीति प्रस्तुततुल्ययोगिताया उदाहरणम् । तत्र प्रस्तुतचन्द्रोदयकार्यतया । वर्णनीयानां सरोजानां प्रकाशभीरुस्वैरिणीवदनानां च संकोचरूपैकक्रियान्वयो दर्शितः । उत्तरश्लोके नायिकासौकुमार्यवर्णने प्रस्तुतेऽप्रस्तुतानां मालत्यादीनां कठोरतारूपैकगुणान्वयः ॥

Then the *Tulya yogita* :—

Identity of attribute among objects, whether subjects to be described, or extraneous ones, is *Tulya yogita*. Lotusess shrink, and also the faces of adulteresses. When the softness of thy

frame is seen, in whose mind does not become clear the hardness of the jasmine, the moon crescent, and the plantain ?

The connection by one attribute, either a quality or an act of objects whether subjects under description or not, is *Tulya yogita*. 'Lotuses shrink' &c is an example of *Tulyayogita* of subjects under description; since they are the effects of the rise of the moon which is under description there; connection has been (here, shown by the single act of shrinking, of lotuses and the faces of adulteresses who are afraid of publicity, both under description. In the latter verse, while the softness of the body of the heroine is under description, there is the connecting together of the jasmine, &c. not under description, on account of the single attribute, namely hardness.

यथा वा—

सञ्जातपत्रप्रकरान्वितानि समुद्रहन्ति स्फुटपाटलत्वम् ।

विकस्वराण्यर्ककराभिमर्शाद्दिनानि पद्मानि च वृद्धिमीयुः ॥

नागेन्द्रहस्तास्त्वचिकर्कशत्वादेकान्तशैत्यात्कदलीविशेषाः ।

लब्ध्वा पि लोके परिणाहि रूपं जातास्तदूर्वोरुपमानबाह्याः ॥

अत्र ग्रीष्मवर्णने तदीयत्वेन प्रस्तुतानां दिनानां पद्मानां चैकक्रियान्वयः । ऊरुवर्णनेऽप्रस्तुतानां करिकराणां कदलीविशेषाणां चैकगुणान्वयः ॥

Or thus :—

The days, attended with the growth of abundance of foliage having the *Pâtala* trees in full bloom, expanding by the influence of the Sun's rays, and the lotuses, with grown petals, suffused with the redness of bloom, and opening under the action of the Sun's rays, (both) grew.

The trunks of fine elephants, on account of hardness of the skin, and the varieties of the plantain on account of extreme coldness, (both) having attained a large form have become unfit to be the *upamanu* of her thighs.

Here, in the description of the summer season, (there is) association with a single act (that of growing) of the days and lotuses which belonging to the season, are under description. And in the description of the thighs, there is association with a

single quality (unfitness to be the *upamana*) of the trunks of elephants, and varieties of the plantain, (both) not under description.

हिताहिते वृत्तितौल्यमपरा तुल्ययोगिता ।

प्रदीयते पराभूतिभिन्नशात्रवयोस्त्वया ॥

अत्र हिताहितयोर्भिन्नशात्रवयोरुत्कृष्टभूतिदानस्य पराभवदानस्य च श्लेषणोभदध्यवसायाद्वृत्तितौल्यम् ॥

Similarity of conduct in good and evil is another (variety of) *Tulyayogita*. To both friends and enemies *par abhut* (meaning "great wealth" in the former case, and "defeat" in the latter) is given by you.

Here on account of the apprehension of non-difference by means of a pun, between the giving of great wealth and that of defeat, to friends, and enemies, who are good and bad, (respectively), there is similarity.

यथा वा—

यश्च निम्बं परशुना यश्चैनं मधुसर्पिषा ।

यश्चैनं गन्धमाल्याद्यैस्सर्वत्र कटुरेव सः ॥

अत्र वृश्चति सिञ्चत्यर्चतीत्यध्याहारैः वाक्यानि पूरणीयानि । पूर्वोदाहरणं स्तुतिपर्यवसायि इदं तु निन्दापर्यवसायीति भेदः । इयं सरस्वतीकण्ठा-भरणोक्ता तुल्ययोगिता ॥

Or thus.—

To every body, whether one, who hews) the *Nimba* tree with an axe, who (waters) it with honey and ghee, or who (worships) it with sandal and garlands, it is only bitter.

Here by supplying ellipses, "hews", "waters", "worships", the sentences should be completed. The former example results in praise ; this results in abuse ; this is the difference. This (variety of) *Tulyayogita* has been described in the *Sarasvati Kanthabharanam*.

गुणोत्कृष्टैस्समीकृत्य वचोऽन्या तुल्ययोगिता ।

लोकपालो यमः पाशी श्रीदः शक्रो भवानपि ॥

अत्र वर्णनीयो राजा शक्रादिभिर्लोकपालत्वेन समीकृतः ॥

The speaking of a subject as equal to those excelling by their qualities, is another (variety of) *Tulyayogita*. Yama, Varuna, Kubera, and Indra are governors of the world. And you too.

Here the king under description has been placed on a par with Indra and others, as being a governor of the world.

यथा वा—

सङ्गतानि मृगाक्षीणां तडिद्विलसितान्यपि ।

क्षणद्वयं न तिष्ठन्ति ननारब्धान्यपि स्वयम् ॥

पूर्वत्र स्तुतिरिह तु निन्दा ॥

Or thus:—

The unions with the deer-eyed, and the shinings of the lightning, do not exist for two moments (together) and both are *Ghanarabdha* (meaning "begun closely" in the former case, and "the work of clouds" in the latter).

In the former example, there is praise; here censure.

इयं काव्यादर्शे प्रदर्शिता ॥

This (*Tulyayogita*) has been explained in the '*Kavyadarsa*'.

इमां तुल्ययोगितां सिद्धिरिति केचिद्व्यवजहुः । यदाह जयदेवः ।

सिद्धिः स्यातेषु चेन्नाम कीर्त्यते तुल्यतोक्तये ।

युवामेव हि विख्यातौ त्वं बलैर्जलधिर्जलैः ॥ इति

मतान्तरेष्वत्र वक्ष्यमाणं दीपकमेव ॥

Some have treated this (variety of the) *Tulyayogita* as *Siddhi*; as Jayadeva described '*Siddhi* is the figure when the subject is enumerated among famous ones, for the purpose of expressing similarity with them.'

That which according to the views of others (is placed) here is indeed the figure *Dipaka* which is hereafter to be described.

अथ दीपकं ॥

वदन्ति वर्ण्यवर्णानां धर्मैक्यं दीपकं बुधाः ।

मदेन भाति कलभः प्रतापेन महीमतिः ॥

प्रस्तुताप्रस्तुतानामेकधर्मान्वयो दीपकं । यथा कलभमहीपालयोः प्रस्तु-
ताप्रस्तुतयोर्भानक्रियान्वयः ॥

Then the *Dipaka* :—

The learned say that identity of attribute between things under, and not under, description, is the *dipaka*. A young elephant shines by rut; a king, by heroism.

The association of things, under, and not under, discussion, with one and the same attribute, constitutes the *dipaka*:—such as the association of the young elephant and the king, under and not under discussion, with the act of shining

यथा वा—

मणिशशाणोच्छ्रितस्समरविजयी हेतिदलितो

मदक्षीणो नागः शरदि सरितश्श्यानपुलिनाः ।

कलाशेषश्चन्द्रस्सुरतमृदिता बालवनिता-

स्तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु नृपाः ॥

अत्र प्रस्तुतानां नृपाणामप्रस्तुतानां मण्यादीनां च शोभैकधर्मान्वयः ॥

Or thus :—

The diamond ground on the hone, the victor in battle hacked with weapons, the elephant lean from rut, rivers in autumn with dried up sands, the moon waned down to a fraction, young damsels pressed in sexual enjoyment, and kings grown poor by alms to beggars, shine by their slenderness.

Here, there is association of kings, who are under discussion, and of diamonds etc, not under discussion, with the one attribute of shining.

प्रस्तुतैकनिष्ठः समानोधर्मः प्रासङ्गादन्यत्रोपकरोति प्रसादार्थमारोपितो दीप
इव रथ्यामिति दीपसाम्याद्दीपकं । संज्ञायां चेतीवार्थे कन् प्रत्ययः । यद्यपि,

सुवर्णपुष्पां पृथिवीं चिन्वन्ति पुरुषास्त्रयः ।

शूरश्च कृतविद्यश्च यश्च जानाति सेवितुम् ॥

इत्यत्र प्रस्तुतानामप्रस्तुतां च युगपद्धर्मान्वयस्तथापि प्रासङ्गिकत्वं नही-
यते वस्तुगत्या प्रस्तुतादेशेन प्रसक्तस्यैत्राप्रस्तुते ऽन्वयात् । न हि दीपस्य

रथ्याप्रासादयोर्युगपदुपकारकत्वेन जामात्रर्थं श्रुपितसूपस्यातिथिभ्यः प्रथमप-
रिवेषणेन च प्रासङ्गिकत्वं हीयते ॥

The common attribute here which resides in the subject under discussion, incidentally becomes applicable to other subjects, as the lamp raised for the (lighting of the) top story also (lights up) the street; from this similarity to the lamp, (the figure is called) *Dipakam*. The termination *Kan* occurs in the sense of likeness, according to (the *sutra*) "*sámjñāyam cha*". Though, in (the example).

"Three men make the earth bloom with gold; the hero, the one who has mastered an art, and the one who knows how to serve;" there is a simultaneous association of subjects, under and not under discussion, with the attribute, still (the fact of the association of the latter) being incidental is not lessened; since there is association with the extraneous subject only of that (attribute) which is pertinent in regard to the description of that subject, which is under discussion in the course of the subject-matter (of the whole). The being (merely) incidental is certainly not lessened by the simultaneous usefulness of the lamp to the top story and the street, and by first service, to the guests, of the soup which was cooked for the son-in-law.

तुल्ययोगितायां त्वेकं प्रस्तुतमन्यदप्रस्तुतमिति विशेषाग्रहणात्सर्वोद्देशे-
नैव धर्मान्वयः इति विशेषः । अयं चानयोरपरो विशेषः । उभयोरनयोरुप-
मालङ्कारगम्यत्वाविशेषेऽप्यत्राप्रस्तुतमुपमां प्रस्तुतमूपमेयमिति व्यवस्थित
उपमानोपमेयभावस्तत्र तु विशेषाग्रहणादैच्छिकः स इति ॥

But the difference in the *Tulyayogita*, since it does not include special quality that one should be a subject under discussion, and another extraneous, is that there is association with the attribute only generally for all. This (i. e., the following) too is another difference between these two, that, even though there is no difference between both as regards the implication of the figure of speech *upama*, the relation of the subjects (under discussion, and extraneous) as the *upamana* and the *upameya* is regulated here, that the thing extraneous (should be) the *upamana* and the subject under discussion, the *upameya*,

but there (in the *Tulyayogita* is at (the) option (of the poet) since (the figure) does not contain such a special quality.

त्रिविधं दीपकावृत्तौ भवेदावृत्तिदीपकम् ।

वर्षत्यंबुदमालेयं वर्षत्येषा च शर्वरी ॥

उन्मीलन्ति कदंबानि स्फुटन्ति कुटजोद्गमाः ।

माद्यन्ति चातकास्तृप्ता माद्यन्ति च सिखावलाः ॥

दीपकस्यानेकोपकारार्थतया दीपस्थानीयस्य पदस्यार्थस्योभयोर्वावृत्तौ त्रिविधमावृत्तिदीपकम् । क्रमेणार्धत्रयेणोदाहरणानि दर्शितानि ॥

Where there is repetition of the attribute which lights up all (both subjects and extraneous ones), there is the *avrittidi-paka*, of three kinds. The train of clouds here rains (वर्षति); this night too behaves like a year (वर्षति also). The *Kadamba* flowers blow; the buds of *Kutaja* flowers open. The *Chatakas* become mad with pleasure; the peacocks too become mad.

Where there is repetition, on account of the *dipaka* having as its purpose the application to many things, of the word which behaves like a lamp, (i. e., the word expressing the common attribute which applies both to subjects and extraneous things) or of its sense, or of both, is the *avritti dipaka*, of three kinds. In order, by the three half verses, examples have been shown.

यथा वा—

उत्कण्ठयति मेघानां माला वर्गं कलापिनाम् ।

यूनां चोत्कण्ठयत्यद्य मानसं मकरध्वजः ॥

शमयति जरधारा चातकयूनां तृषं विरोपनात् ।

क्षयति च वधूलोचनजलधारा कामिनां प्रवासरुचिम् ॥

वदनेन निर्जितं तव निलीयते चन्द्रबिम्बंबुधरे ।

अरविन्दमपि च सुन्दरी विलीयते पाथसां पूरे ॥

एवं चावृत्तीनां प्रस्तुताप्रस्तुतोभयविषयत्वाभावेऽपि दीपकच्छायापत्तिमात्रेण दीपकव्यपदेशः ॥

(To be continued).

'Jayadevas' Gita-Govindam is an exquisite master-piece—a perfect little gem unsurpassed in its own way. It is a tiny little thing—and it is all that Jayadeva has written—and yet it has given him undying fame. This is because we have in it,

“Soft Lydian airs,

Married to immortal verse

Such as the melting soul may pierce

In notes, with many a winding bout

Of linked sweetness long drawn out.”

Jayadeva was a high caste Brahman of Bengal; descendants of his kinsmen are said to be still found. The poet was born in the village of Kinduvilva (now called Kenduli), on the northern bank of the river Ajaya in the district of Virabhumi (Birbhumi). The poet refers to his birth place in the poem:—

वर्णितं जयदेवकेन हरेरिदं प्रवणेन ।

केन्दुविल्लसमुद्रसम्भवरोहिणीरमणेन ॥

(10 Stanza, Sarga III)

'This praise of Hari is by the devoted Jayadeva, the moon born of the ocean of Kenduvilla.' A reference to oneself in this boastful vein has been long considered in this country a special privilege of poets—a trait which we may observe even now in a few votaries of the Muses, that are otherwise simple and not much given to vanity.

Tradition has preserved a verse which says that Jayadeva was one of the gems of the court of Lakshmana. This verse has been said to be part of an ancient inscription over Raja Lakshmana Sena's palace-gateway at Gauda. The verse is this:

गोवर्धनश्च शरणो जयदेव उमापतिः ।

कविराजश्च रत्नानि समितौ लक्ष्मणस्य च ॥

Govardhana, Sarana, Jayadeva, Umapati and Dhoyi who has received the title of Kaviraja, prince of poets,—these are the gems of the court of Lakshmana. Prof. Buhler says that in his search for manuscripts in Kashmir, he came across a copy of Jayadeva's Gita Govindam in which the colophon stated that he was a poet who lived in the time of Lakshmana Sena. Jayadeva himself or more probably some one of his admirers and

*

pupils,—has a stanza in the introduction to Gita-Govindam, which puts in a nutshell the relative merits of Jayadeva and his contemporaries.

वाचः पल्लवयत्युमापतिधरः सन्दर्भशुद्धिं गिराम्
जानीते जयदेव एव शरणः श्लाघ्योदुरुहद्रते ।
शृङ्गारोत्तरसत्प्रमेयरचनैराचार्यगोवर्धन-

स्पर्धांकोपि न विश्रुतः श्रतधरो धोयी कविश्मापतिः ॥

Sir Edwin Arnold's metrical translation of this stanza, though a little free, brings out the contrast clearly.

"Umapatidhara's strain

Glows like roses after rain,
Saran's stream-like song is grand,
If its tide ye understand;
Bard more wise beneath the sun
Is not found than Govardhan.
Dhoyi holds the listener still
With his Sloks of subtle skill;
But for sweet words suited well
Jayadeva doth excel."

Umapatidhara is said to have been the learned minister of Lakshmanasena. Govardhana is the well-known author of the Saptasati which goes by his name.

The king Lakshmana Sena has been identified by Dr. Buhler with the Vaidya (a branch of the Kâyasthas) king of Bengal whose inscription at Gaya is dated Vikrama era 1173 or A. D. 1116. This king also made current an era of his own which is dated from 1107 A. D. It thus appears certain that Jayadeva lived towards the close of the 11th and the beginning of the 12th century.

Our poet should be distinguished from another of the same name, a dramatist and logician, the author of Prasannaraghava, Chandrâlaka, Pakshadhari etc.—who was a native of Vidarbha (the Berars) in the Dekhan.

The name of Jayadeva's father was Bhoja Deva. His mother's name was Vâmâdevî. We have few details left with regard to his early life. He appears to have been a wanderer in early life. His charming portraiture of Mathura and Brindavana must have been inspired by the direct influence of the enchanting scenery. It was as a pilgrim that he travelled to

several parts of India, visiting the several shrines of Vishnu in the course of his travel and probably also preaching the cult of Radha—Krishna, a phase of Vaishnava faith, which has largely received its impetus from his fascinating song and probably also from his impassioned advocacy.

When he came to Jagannath in Orissa an event happened which changed the course of his destiny. Tradition has it that a certain Brahman, long childless, prayed to the Lord of Jagannath for a child; he had a daughter in response to his prayer whom he named Padmâvatî. When the girl grew old enough to be married, her father had a dream which directed him to bestow her on our poet. The Brahman, guided by the directions of his dream, found our hero under the shade of a certain tree and requested him to take charge of the girl. Jayadeva was at first unwilling to burden himself with a wife. But the Brahman disregarded his refusal and left the girl with him. Jayadeva could not leave her adrift and so married her, went back to his native village and settled as a house-holder. It appears that his married life was a very happy one. The poet thus refers to his wife in the opening stanza of his poem.

वाग्देवताचरितचित्रितचित्तसञ्जा

पद्मावतीचरणचारणचक्रवर्ती ।

श्रीवासुदेवरतिकेलिकथासमेतम्

एतं करोति जयदेवकविः प्रबन्धम् ॥

He whose mind is decked with the sports of the Goddess of earning as the walls of a palace are decorated with beautiful pictures, he who is the lord to whose tunes dance the feet of Padmavati, that poet Jayadeva composes this poem recounting the sportive dalliance of Sri Vasudeva.

The poet now removed to a place called Kathamkandi. It was while he was here that he composed his poem. When the poem was nearing completion, tradition says that he stumbled upon an impediment. Krishna repents his illicit amours and with a contrite heart seeks pardon of Radha; he entreats her to forgive him his trespasses and reclaim the sinner; the poet felt bound to put into the mouth of Krishna words like these:

'Deign, O lady, to put thy sprout-like feet on my head and quench the fever of love that is burning me'. But the poet's

religious scruples now intervened; he could not bring himself to place the feet of any, not even of Radha, over the head of the Lord. In sadness and despair the poet threw up his work and went about his daily avocations; but what was his surprise when next morning taking up his poem to see what he could do, he found a verse there that was not of his making—

स्मरगरलखण्डनं मम शिरसि मण्डनं देहि पदपल्लवमुदारम् ।

“Grant the noble sprout of thy foot to be the ornament on my head, which shall be the antidote to the poison of love.”

The poet believed that Krishna himself had put in these crowning touches, took up the work with renewed ardour and ere long completed it. The place where he began and completed the song has since been called Jayadevapura.

His fame now grew; the poem was admired by all; the vulgar were enraptured and the learned gaped with wonder and admiration. He was regarded as an inspired poet. Hundreds flocked to him for spiritual instruction. He now wished to hold a grand festival in celebration of his favourite Deity; but he was short of funds. He went to Ajmir, the capital of a Rajput prince. The Raja gave him the required sum. On his way back with the money he fell in with a band of robbers who eased him of his purse and left him wounded on the road. A certain nobleman who was travelling on the road found him in this state, took him home and tended him carefully.

We next find our poet in the court of Lakshmana Sena king of Bengal. His life there must have been a happy one; here he was in the midst of poets and scholars of equal fame and learning—Umapatidhara, Govardhanacharga, Sarana and Dhoyi. Here he lived till the death of his patron which took place about 1120 A. D. He then returned to his native village Kenduli to spend there the evening of his days in dignified ease and devotion. The date of his death is not known; but his anniversary is celebrated by his followers on the seventh day after the newmoon in the month of Paushya.

These are the meagre particulars that we have been able to glean of the life of Jayadeva.

“THE EARTHEN CART” A DRAMA BY SUDRAKA.

That the art of dramatic presentation of life is much older in Sanskrit literature than any period at which it might have been derived from foreign sources is proved by the antique, yet peculiarly modern-looking play of Sudraka called the *Mrichchhakatika*. Wilson considers that there is every reason for its great antiquity. When we look at the play we find that it is just like those of latter days, in form. Itself is earlier than the era of Christ. We have reason to believe that a long history of the drama precedes it. The form of the Sanskrit drama, its approximation to real life, places it on a level with the European drama, and quite aloof from the Greek theatre. The Greeks had not yet approached India. No more apology is needed for a peep into this oldest extant of Sanskrit plays.

The *āmukha* or introduction, Wilson supposes, was written by a different hand since it contains a sloka relating the death of Sudraka. Or the sloka may have been interpolated.

It consists of two distinct parts. The first is occupied with a eulogistic notice of the author; while the other consists of a merry dialogue between the manager and one of his company, which unconsciously leads to the appearance of one of the characters of the play, suggesting at the same time something of interest about the subject and the hero, to avoid the abruptness of a beginning, it would appear. This is the office of the *āmukha* or the *prastavana* as it is otherwise called.

It is preceded by a benediction, called the Nandi. Here it consists of two slokas. The poet before beginning to unfold his imaginary world, invokes the blessing of Heaven on the audience. The reason is clear. The religious spirit of the Hindus pervades every channel of human activity. Business or pleasure, whatever be the object of the moment, let it all be pursued before God, with the consciousness of His kindly presence and with a desire to please Him. Plays were composed, it would appear, to grace the occasion of some festival appropriate to the worship of the Divinity in some favourite form or

other. Thus Bhavabhuti wrote his plays for the festival of Kalapriyanatha.

The poet, here, first mediates on Hara engaged in deep meditation on the Brahman.

He sees Him in the posture meet for *Yoga*, his serpents coiling around his fixed knees, animation suspended so that the cognising function of the senses is stopped, His whole being absorbed in Brahman apart from all external instruments looking on it, in absolute truth, as His own Self, and existing in Himself. This vision passes and again the poet sees Him in another condition. He sees Him as the *saguna* God the husband of Gauri, and the protector of the world. He thinks of the dark colored neck of Isvara—dark from the venom of the milky ocean, which he swallowed to save the world—with Gauri by his side clasping her lovely arm about His neck.

After this, the Hindu poet can venture on the business of the occasion. The poet himself is extolled in a few slokas. The subject is introduced thus,

अवन्तिपुर्यां द्विजसार्थवाहो युवा दरिद्रः किल चारुदत्तः ।

गुणानुरक्ता गणिका च यस्य वसन्तशोभेव वसन्तसेना ॥

तयोरिदं सत्सुरतोत्सवाश्रयं नयप्रचारं व्यवहारदुष्टताम् ।

खलस्वभावं भवितव्यतां तथा चकार सर्वं किल शूद्रको नृपः ॥

“(There was) in Avanti a Brahmin merchant, young, and poor, by name Charudatta. Enamoured of his virtues was Vasantasênâ, a courtesan lovely like the spring. This, which is devoted to the history of their exalted love, king Sudra made unfolding (at the same time) maxims of worldly wisdom, the corruption of the law, the nature of wickedness, and the inevitable final triumph of virtue.”

This gives us plainly the view that the poet has of life. He knows the world. He himself like Shakespeare was prosperous in life. His experience however has taught him that the world was not smooth for virtue's tread, was far from an ideal world altogether. He knows that the arm of justice is weak and corrupt, unable to protect the innocent, often indeed being

turned against them rather. He knows that wicked people there are in the world, that their hatred is easily earned by the virtuous, and that their nature is to revel in doing evil. But he believes that in the end virtue triumphs.

The object of the second part of the introduction is not merely to start the play by a transition from the dialogue between the manager and the *nati* but at the same time to give a pregnant hint as to the condition of affairs at the beginning of the play. The *nati* asks the sutradhar to go out in search of a brahmin for the feast that is to be held in his house. Whom does he find but Maitreya the companion of Charudatta? Maitreya in the palmy days of his patron, he thinks, cannot be invited to the house of a theatrical manager. But now that Charudatta is poor, he hopes that Maitreya will not refuse to accept the invitation to be a guest at his feast. So he accosts him and requests him to be partake of it, adding as a bait the prospect of a *dakshinâ* or present. But Maitreya is touched at this, that because of his patron's poverty, any body should presume to ask him to his house. The manager retires from the stage and Maitreya enters soliloquising on the sad charge in the fortunes of his patron the thought of which is accentuated by his encounter with the stage manager.

He thinks of the days when Charudatta was rich and he used to stuff his rotund belly with dainty sweet-meats, and he compares them to the present when he is glad of anything that he might pick up from house to house.

He is come to meet Charudatta and to hand him a garment scented with the jasmine which he is to wear after the worship of the family divinities. Charudatta, so wise, so grave, is after all in love and not averse to the luxurious sense of the pleasures of that Nature can bestow. Charudatta comes there as expected and performs the worship. There is a shade enveloping his personality. The chilling influence of poverty is felt in his very atmosphere. With his nobleness of mind he bears up against the depressing weight of evil days, but he cannot shut his eyes to the evident loss of regard that his kind would show him now

that his bounty is no longer potent to attract them to him. He gauges the extent of the change thus.

सखात्तु यो याति नरो दरिद्रतां
धृतः शरीरेण मृतः स जीवति ॥

“He who passes from affluence to poverty dies in truth, alive but in the corporal frame.”

The effect of poverty on a generous mind is thus traced.

दारिद्र्याद्धियमेति ह्रीपरिगतः प्रभ्रश्यते तेजसो
निस्तेजाः परिभूयते परिभवान्निर्वेदमापद्यते ।

निर्विण्णः शुचमेति शोकपिहितो बुद्ध्या परित्यज्यते
निर्बुद्धिः क्षयमेत्यहो विधनता सर्वापदामास्पदम् ॥

“From poverty one is ashamed to show oneself abroad and thereby loses dignity (of self conscious power) he thus becomes the object of disrespect, and consequently comes to depreciate himself; thence comes mental suffering, and clouding of the free intellect; which ends in annihilation of the man; Alas, poverty is the root of all kinds of misfortunes.”

While thus the hero is relieving his heart in the company of his friend, wickedness is abroad, and threatens to ravish innocence for the sake of its tempting beauty of person. Vasantasena is flying to escape the amorous brother-in-law of the king. His name is Samsthanaka but his partiality for the consonant *sá* he is called *Sákára*. He affects cultivated speech, and boasts an acquaintance with literature which his frequent blunders show to be chaotic. He is exulting in the power which he weilds by virtue of his office as chief of the police enhanced by the fact that he is brother to the queen. It is the glory of a mean and cowardly mind that fills his heart. He can stoop to any iniquity. But there is more in him to excite ridicule than to inspire indignation. The utmost that he rouses in us is a feeling of loathing and disgust.

He is followed by a companion, a libertine (*vita*) by profession but a man of taste and a real reverence for worth. For the time he is attached to this mar. Both, with an attendant

are pursuing the flying girl. The *Vita* bids her stay and tries to prevail upon her by his eloquence.

किं त्वं भयेन परिवर्तितसौकुमार्या
नृत्यप्रयोगविशदौ चरणौ क्षिपन्ती ।
उद्विग्नचञ्चलकटाक्षविसृष्टदृष्टि
र्याधानुसारचकिता हरिणीव यासि ॥

“Why wouldst thou, thy loveliness disordered by fright, still ply thy feet so nimble in the dance, with looks of wretchedness and fear cast tremulously around, like to an affrighted deer chased by hunters?” *Sakára* would add his eloquence to that of his companion to see if the invulnerable heart of the courtesan would not yield to it.

किं याशि धावशि पलायशि पङ्खलन्ती
वाशू पशीद ण मलीहशि चिट्ट दाव ।
कामेण ढञ्जदि हुमे हलके तवशिश
अंगाललाशिपडिदा विअ मंशखण्डे ॥

“Why do you go, and run, and scamper stumbling? Stay a while my dear girl; you shall not die. Helpless woman, my heart burns with love like a piece of flesh fallen on a heap of cinders.” His idea is that he honors her by his love, that she ought to be thankful to him for it. The low ridiculous goose! Let him burn like the piece of meat that he is. *Vasantasena* would none of him, or any of his tribe. He thinks to secure her by the promise that she shall not die. Love is to be secured by fear. What love? the lust of flesh. But *Vasantasena* would dare death to escape the contamination of such a vile being as *Sakara*. How like the love of *Caliban* this looks, in its brutality, yet not entirely like it in other elements of wicked presumption. He exults that like *Ravana* who bore away *Sita*, he shall triumph in his wickedness over the verified girl.

पशलसि भयभेदा पङ्खलन्ती स्वलन्ती
मम वशमणुजादा लावणशेव कुन्ती ॥

“You move frightened with fear, and stumbling and tumbling and you shall fall into my hands as *Kunti* did into those of *Ravana*.” The reader knows that it was not *Kunti* whom that

mishap befel, but he also marks the fiendish glee of the villain that the innocent damsel was so near falling into his hands. What are his claims to her affection? Has he not worshipped with ten names as Isvara is worshipped with a thousand names? What are those names?

एशा णाणकमोशिकामकशिका मच्छाशिका लाशिका
 णाणाशा कुलणाशिका अशिका कामश मञ्जूशिका ।
 एशा वेशवहू शुवेशनिलया वेशाङ्गणा वोशथा
 एशे शे दशणामके मयि कले अज्जावि मं णेच्छदि ॥

"I have invoked her by ten names. I have called the tar-er lash of that fitcher of broad pieces, Kama; the fish eater; the figurante; the pugnosed; the untameable shrew; I have termed her Love's dining dish; the gulf of the poor man's substance; the walking frippery; the harlot; the hussy; the baggage; the wanton. I have addressed her by all these pretty names, and yet she will have none of me." (Wilson).

झाणन्झणन्तबहुभूशणशहृमिश्रं
 किं दोवदी विअ पलाअशि लामभीदा ।
 एशो हलामि शहशात्त धधा हणूमे
 विश्शावशुश बहिर्णिविअ तं शुहहम्

"You fly from me as Draupadi fled from Rama your many jewels jingling. But see I shall bear you away as Hanumat did Subhadra the sister of Visvâvasu." His slave also, who joined in the pursuit tries to prevail with her, but in a different key. He wishes to point to her how desirable the love of a royal person is.

लामेहि अ लाअवल्लहं तोक्खादिशि मज्जमंशकम् ।
 एदेहिं मंशमच्छकेहिं शुणथा मलअं ण शेवन्ति ॥

"Give your love to the beloved of the king, then you shall eat flesh and fish. For even dogs would not eat carrion when they get flesh and fish." But all this is lost upon Vasantâsenâ. She calls to her maids for help. None answer. Sakâra, who was afraid when she called, for fear that men will answer her call for help, now becomes correspondingly exultant वशन्तशे-
 णिये विलव विलव परहृदि अंवा पल्लवअंवा शब्वं वा वशन्माशम् ।

"Vasantasena! cry, cry to the cuckoo, or the blossom or all spring together."

मए अदिशालिअन्ती तुमं कु पलित्ताइशदि ।

"When I pursue, who will rescue you?" For now that no rescue appears, he is brave enough for a hundred of them. The Vita adduces reason why she should yield. She is by birth a courtesan, and should bestow her charms on whosoever pays a price, ugly or beautiful, virtuous or vicious.

वाप्यां स्नाति विचक्षणो द्विजवरो मूर्खोपि वर्णाधमः
 फुल्लं नाम्यति वायसोऽपि हि लतां यानामिता बहिणा ।
 ब्रह्मक्षत्रविशस्तरन्तिच यथा नावा तयैवेतरं
 त्वं वापीव लतेव नौरिव जनं वेश्यासि सर्वं भज ॥

"The sage Brahmin and the idiot and the low caste all bathe in the same tank. The crow bends (by its weight) the same creeper that bent under a peacock. By the same boat in which Brahmins kshatryas and Vaisyas had crossed, do others cross the river. And so should you, since you are a courtesan, like the tank, the creeper and the boat, be accessible to all." But Vasantâsenâ, though born in a sphere of so low morality cannot admit that the reason is conclusive. She claims that her affections shall be engaged by true worth, and not violence. This speech rouses the envy of Sakâra and he gives utterance to the fact that she is in love with Charudatta and that his house is very near. Vasantâsenâ feels hope renewed in her and tries to escape into the house. But the door is shut. She escapes from her pursuers in the darkness and that they may not be able to track her, takes off her garland and her ankle rings. Just at this time Maitreya and Radanika come out of the house bearing a light. Vasantâsenâ blows out the light and gets into the house unobserved. Sakâra takes hold of Radanika and indulges in his triumphs, comparing himself to Chanakya "who caught Draupadi by the hair."

एशाशि वाशू शिलिशि ग्गहीदा
 केशेशु वालेशु शिलोलुहेशु ।
 अक्कोश विककोश लवा हि चण्डं
 शंभुं शितं शेकलमीशलंवा ॥

“Here my girl, see I have caught you by the hair and that which grows on your head. Now cry and call, and scream and lament with all your might to Sambhu, or Siva or Sankara or Isvara himself.” The mistake however is discovered when Maitreya comes out with the extinguished lamp relighted. He rebukes the men for their lawlessness; the vita apologises to him and tries to persuade Sakâra to turn back home again. But the fool would not. He tries to bully Maitreya and leaves a message to Charudatta demanding the surrender of Vasantasena on pain his high displeasure.

Meanwhile Charudatta finds Vasantasena in his house and recognises her. He hears from Maitreya that she is in love with him. That is part of the message of Sakara. Charudatta laughs at the bravado of that man and turns his thoughts to Vasantasena. Now that he is poor he would suppress his love for her. She feels that it would be improper for her stay in the house longer, and pretending that greed of gold was the object of her pursuers, she requests him to take her jewels for safe custody; and escorted by him she reaches her own dwelling safe.

Vasantasena at home is passing her hours in indolent reveries. Her absent mindedness, and unconscious snatches of speech betray her secret to her maid. She tells her that the very object of leaving the jewels with Charadatta was to contrive another meeting with him.

Just then a samvahaka (shampooer) who had lost his living by the bankruptcy of Charadatta, and had turned gambler and now flying from the necessity of paying some gambling debt took refuge in the house of this courtesan. When he mentioned the name of Charudatta, he had so far advanced in the favour of Vasantasena that she requested him to be seated and paid his debt for him. The gambler is now cured of his hankering for the excitements of the world and makes up his mind to become a Buddha and an ascetic. Meanwhile an elephant belonging to Vasantesena gets loose and commits all sort of havoc in the city but it is at length restrained by a servant of the courtesan. Charadatta who was witnessing this performance, instantly threw his garment over him. When these

things are related to Vasantasena, she wears the garment herself but makes a rich present to the servant who had earned it from Charudatta. All these serve to heighten the admiration and love that the courtesan feels for the worthy Charudatta.

Meanwhile Charudatta's house is broken into by a thief. It is night, and Charudatta is sleeping with Maitreya by his side. Maitreya had jestingly indulged in a pious wish that the casket of jewels which had been given to him for safe custody 'the pilferer of' his 'rest' was not stolen yet. The thing comes to pass. When the moon is in his decline, a thief appears covertly creeping up to the outside of the house. "Night, like a tender mother, shrouds with her protecting darkness those of her children whose prowess assails the dwellings of mankind, and shrinks from an encounter with the servants of the king." The thief is Sarviluka, a proud Brahmin who would not stoop to beg a favour of any body but now for the love of a barlot, namely Madanika the maid-slave of Vasantasena would come at wealth in a secret manner. He makes a breach in the wall and having first set the door open for escape, preventing its creaking noise by sprinkling some water on the hinges, he proceeds to observe the place and see what plunder he could find. But he finds there books, lutes, paper and other unprofitable matter. He has mistaken the house for that of a rich man. he turns away; but just then, Maitreya whose mind has been all during the day running on the danger the casket of jewels stood of getting stolen, begins to talk in his sleep "Master they are breaking into the house. I see the thief. Here, here, do you take care of the gold casket." Sarviluka when he sees the ruined condition of the owner of the house is inclined to go away leaving the casket unpurloined. But Maitreya goes on "my friend if you do not take the casket, may you incur the sin of disappointing a cow and of deceiving a Brahmin." Of course Maitreya is addressing Charudatta and asks him to keep it safe. But Sarviluka, whose ears hear this speech, takes it as addressed to himself, and after putting out the lamp, quietly takes the casket from the Brahmin who yields it, thinking that he is giving it to

real worth, it is meant, feel keenly the being compared with the unworthy, though indifferent to any other misfortune.”

Some Pope-like couplets now and then attract our eyes. Terseness and appropriate morality are their characteristics. Thus,

वसनाशनमात्रसंभवे धनदादप्यधिकायते खलः ।

अथ वेत्ति षडक्षराणि चेत् उपदेष्टुं शितिकण्ठमिच्छति ।

“With bare sufficiency for food and clothing, the mean compares himself with Kubera. And if he knows some six letters, he longs to get Siva for his pupil.” And

अल्पीयसामेव निवासभूमे स्त्यागाद्विपत्तिर्महतां विभूतिः ।

अधेरपेता मणयो व्रजन्ति राज्ञां शिरः काकमुखानिभेकाः ॥

“The mean come to misery by leaving home but the great attain to prosperity. From the sea, precious stones go out to be placed on the heads of kings, while frogs leaving the water fall into mouths of crows.”

Or look at the apt illustration in,

पठन्ति चतुरो वेदान् सर्वशास्त्रविशारदाः ।

आत्मज्ञानं न जानाति दर्वी पाकरसं यथा ॥

“The learned read the Vedas, but do not know who the self is, just like the spoon which does not know the taste of cookery.” And also in

दीनोपार्जित वित्तन्तु भोगे भाग्यवतां भवेत् ।

दन्ता दशन्ति कष्टेन जिह्वा गृण्हाति लीलया ॥

“The wealth that is hard earned by the poor goes to the fortunate for enjoyment. What the teeth bite with effort the tongue receives in sport.”

And the startling yet quiet argument in

वपुः कुंभे नवद्वारे आत्मानुपरिपूरिते ।

तिष्ठतीत्यद्भुतं प्रोक्तं गलतीति किमद्भुतम् ॥

“It is said that the wonder is that life remains in a body of nine gates, as water in a pot with nine holes, but what wonder is there that it escapes.”

There is a world of such composition in Sanskrit. We make no secret of it that this is not poetry. But there is something in them we would not pass by when more serious concerns do not occupy our minds.

SHE knows that it was not lost at play, but she sees the generous spirit revealed by the lie and is touched with further admiration of his noble nature ; and she sends a reply to his message to the effect that she would go to see him in the evening. Maitreya for his part, to whom Vasantasena appeared but a courtesan, felt that her object was to squeeze more from his patron, says “ Yes madam, I shall say ” and adds in an under-tone, “that he had better turn away from this friendship with harlots.”

When Maitreya is gone, Vasantasena at once prepares to go to see Charudatta. Just then signs appear in the heavens that rain and storm are impending. Her maid warns her of it. But Vasantasena says,

उदयन्तु नाम मेघा भवन्तु निशा वर्षमविरतं पततु ।

गणयामि नैव सर्वं दयिताभिमुखेन हृदयेन ॥

“ Even let the clouds gather, let night come, and rain fall ceaseless ; I heed not all these, my heart looking forward to my beloved. ”

Charudatta at home is in a similar predicament. There is indeed an untimely storm impending.

आलोकितं गृहशिखण्डभिरुत्कलापै-

र्हसैर्यियासुभिरपाकृतमुन्मनस्कैः ।

आकालिकं सपदि दुर्दिनमन्तरीक्ष-

मुत्कण्ठितस्य हृदयं च समं रुणद्धि ॥

“Looked at by the tame peafowl with uplifted feathers, and by the swans, that wish to go (on their annual journey to the Mānasa lake), with distraction, untimely gloom of clouds obstructs the sky and the yearning heart at once.” And more ;

संसक्तैरिव चक्रवाकमिथुनैर्हसैः प्रडीनैरिव

व्याविद्धैरिव मीनचक्रमकरैर्हस्यैरिव प्रोच्छ्रितैः ।

तैस्तैराकृतिविस्तरैरनुगतैर्मघैः समभ्युन्नतैः

पत्रच्छेद्यमिवेह भाति गगनं विश्लेषितैर्वायुना ॥

“The sky appears like a figure cut out of a leaf, being over-spread with high clouds which, as they are scattered by

the wind, ape with appropriate forms (various objects), being like couples of *chakravāka* birds in society, like swans on wing, like shoals of fish and other sea-creatures thrown up by the agitated ocean, or like tall mansions." And again,

एतत्तद्भृतराष्ट्रचक्रसदृशं मेघान्धकारं नभो

हृष्टो गर्जति चातिदर्पितबलो दुर्योधनो वा शिखी ।

अक्षयूतजितो युधिष्ठिर इवाध्वानं गतः कौकलो

हंसाः संप्रति पाण्डवा इव वनाद्ज्ञातचर्यां गताः ॥

"This sky, dark with the clouds, is like the host of *Dhritarashtra*; this peacock, very proud of its strength, crows loud in triumph, like *Dhryodhana*; the *koil* has fled, like *Yudhishthira* defeated in the game of dice; and the swans, like the *Pândavas*, have gone to live unknown in the woods.

While this storm is brewing abroad, *Chârudutta* sits at home expecting the return of *Maitrêya*. He returns, mentally reproving the want of generosity of the courtesan to whom he had been. "Oh! the greed and meanness of the harlot, that without another word, thus uncourteously, the necklace was received by her. With all this wealth, I was not told 'Sir, please take some rest; and take some refreshment before you depart.'" Thus are really good-natured persons censured by the world, even by good-natured men, who are not flattered or tickled by such attentions as they consider their due. So too unconsciously does the self-idea intrude to influence judgement,

Maitrêya informs *Charudatta* of the visit promised by *Vasantasena*. Mean-while another messenger from that lady arrives. A clod of earth strikes *Maitrêya* and he turns round saying "Who is it that pelts me with a pellet like a *kapittha* tree in an orchard?" Another clod, and he finds that this strange salutation comes from a messenger. He imparts the message—to the effect that *Vasantasena* is indeed come. *Chârudatta* could not believe it.

But indeed it is she herself that is then approaching the door, accompanied by her *Vita*. Through the storm, barely sheltered under an umbrella, she is making her way. The night seems enviously to thwart her.

(to be continued).

BÂNÂ'S KÂDAMBARI.

Prose, in every literature, is of later growth than poetry. Of course we talk in prose; but talking is not literature, which is an *art*. When the heart is full, and the mind struggles to give a fitting shape to its thoughts, it has a natural tendency to express itself in rhythm. Thus it has been that in all ages and countries the earliest *literary* efforts have been *songs*. It is only at a much later age that prose comes into requisition as a vehicle of literary expression and centuries have to elapse before the clumsy, long-winded and cumbersome sentences of the 17th century can develop into the well-turned and elegant, sonorous and graceful periods of De Quincey or Ruskin.

These reflections, which De Quincey has so inimitably elaborated and so ably set forth in his disquisition on style, recur to us as we think of the *Kâdambari* of Bâna. Before him there was hardly any prose worth the name, excepting perhaps the *Dasakumaracharita* of Dandin, who might almost be regarded as a contemporary of Bâna. Of course, there were the *Brâhmanas* in prose and the erudite commentaries on the several *sutras*; but however much the latter differed from the former, they both agreed in this respect *i. e.*, they could lay no pretension to literary finish. Thus with hardly any model before him or any failure to take a lesson from, Bâna set to work on this novel field of literary workmanship and tried 'his prentice hand' on a biography of his patron; and on the strength of this experience aimed at a more ambitious performance and *succeeded*. Such is the *genius* of the Sanskrit language or such perhaps was that of the artist. The balance here and the antithesis there, the tasteful disposition of sentences long and short, the neatly turned expressions and the gracefully arranged words and, more than all this, a nameless charm we feel when the flowing periods fall on our ears—all these breathe the spirit of the true

artist, and in spite of its flaws and vices, the work has come to be regarded as a classic and the verdict of posterity has been 'that those who have had a taste of Kādambari⁽¹⁾, have no relish for other food कादम्बरिरसज्ञानां आहारोपि न रोचते ॥

But scholars like Prof. Weber have taken a different view of its worth. Here is what Prof. Weber says in an article contributed to the magazine of the German Oriental Society in 1853 while revising the first Calcutta edition of 1850:—"Kādambari compares most unfavorably with the Dasakumāra Charita by a subtlety and tautology which are almost repugnant, by an outrageous overloading of single words with epithets; the narrative proceeds in a strain of bombastic nonsense, amidst which it,—and if not it, then the patience of the reader—threatens to perish altogether: a mannerism, already apparent in the Dasakumāracharita is here carried to excess: the verb is kept back to the second, third, fourth, nay, once to the sixth page, and all the interval is filled with epithets and epithets to these epithets: moreover these epithets frequently consist of compounds extending over more than one line: in short Bānā's prose is an Indian wood, where all progress is rendered impossible by the undergrowth, until the traveller cuts out a path for himself, and where, even then, he has to reckon with malicious wild beasts in the shape of unknown words that affright him⁽²⁾."

All this is true to some extent; but the reader forgets all this, and the endless puns and paradoxes, as he is carried away by the sublime flow of words and expressions and by a suitable harmony that pervades the work. We can also point to many passages that are singularly free from vices—such as Sukanāsa's advice to Chandrapīda on his installation as Yuvarāj, which is an

(1) 'Kadambari' also means 'drink'; thus the statement also means that those who have a craving for drink loathe all food. The contagion of punning, marked vice of the work, has evidently influenced even this tribute to its merit!

(2) We are indebted to Prof. Peterson of Bombay for this excerpt. Vide his excellent introduction to Kadambari in the Bombay Sanskrit series.

exquisite piece of literary workmanship. But we will not anticipate the reader's judgment. We can confidently leave him to make his own estimate of its worth. Only let him enter on the study of the work after he has acquired considerable powers of reading, or let him have it read by one who has; otherwise the aroma of its literary excellence is apt to evaporate before he has been able to put word with word and make any sense out of it.

Bāna has the poet's eye for the beauties of nature. In the words of Prof. Peterson, "His words breathe a freshness and vigour that bespeak a warmth of admiration we in England are too apt to look upon as the exclusive possession of certain of our poets." His description of the Vindhya forest as that of the Achhoda saras is life-like and true to nature and that of the hermitage of the sage Jābāli recalls to us the lovely scene in Sakuntalam which Kālidāsa so happily hits off in a few suggestive stanzas. Bāna shows himself equally at home in the description of the gorgeous pageantry of the royal durbar. Indeed the aim of Bāna seems to have been not to narrate a fascinating story but to exhibit all his wealth of imagery and language. And for this purpose he took up a story, which, he thought, would lend itself to his purpose in a suitable manner and supply him with pegs on which he could hang his rosaries of words and images. The tradition goes that his object was to exhaust all the possible methods of description and leave very little that is new, for succeeding writers to say on any subject he has handled. Bānā was evidently in no great hurry to tell his tale and when we come to where Bāna's tale comes to an abrupt break, (he did not live to complete the tale, which task his son Bāna-bhūshana took up with filial devotion and discharged, though not with equal felicity), we find we have made no great advance in the progress of the story. Yet he has written twice as much as his son. So the saying goes that बाणोच्छिष्टं जगत्सर्वं that all succeeding writers are indebted to Bāna for their descriptions and poetic conceits.

A tradition current among us, though without any the slightest element of historic veracity, aptly illustrates the

foregoing remarks. Once it is said there arose a spirited controversy between Kālidāsa and Bāna (our traditions think nothing of bridging a gulf of centuries that lies between two famous authors and unostentatiously make them contemporaries provided an effective anecdote can be made out of it! But this is by the way). Kālidāsa is said to have postulated three conditions for the excellence of any literary work; (1) that it should consist mainly of poetry, (2) that the hero of the work should be a marked individual (3) that it should be a fascinating story. Bāna maintained that it was possible to produce a work of absorbing interest, which did not answer any of these conditions and offered to prove his contention by himself writing one of the kind and the result of this dispute was Kādambari, which excepting the Arya addressed by the parrot to Sudraka consists entirely of prose.

This tradition defies all historic probability; for Bāna in the introductory verses to his Harshacharita refers to Kālidāsa whose works have afforded delight to all readers and (it is suggested) whose excellence has been established by the verdict of time. But there lurks some sense underneath all the improbability. The story goes to show that Bāna's aim was to write a really excellent work without either poetry or much interest of plot.

Sanskrit writers have not exercised (if they do not lack) the psychological faculty of the discrimination and representation of individual character. Among the generality of Sanskrit dramatists and poets, romancists and rhapsodists, we seek in vain for that subtle analysis of motives or development of character which forms so marked a feature in the works of the great European dramatists and novelists. Not that Hindu writers could not do it. The Ramayana is a standing monument of Indian skill, in the delineation of human character. Sudrakā's Mirchchakati and Visākhadatta's Mudrārākshasa are some of the works that display considerable insight into the nature of men; but the majority of Indian writers do not seem

to have entertained the idea of 'individualizing'. Alike in the description of personal charms and mental endowments they employ what Lowell happily terms the 'inventory style'. There is none of that happy felicity with which English writers from Chaucer to Dickens invest their characters as it were with flesh and blood, so that before we have read through a part, the characters appear to start out of the pages instinct with life and individuality and we seem to have lived and grown with them, to recognize their familiar faces and catch their very tricks of expression and we come to pursue their fortunes with almost personal interest and sympathize with their hopes and fears. Sanskrit authors have no such aim. Carried away by a vicious taste for punning or abnormal desire to say something smart, they ransack the catalogue of similes into which rhetoricians (Ālankārikās) have analysed all nature, animate and inanimate, and rack their brains for conceits by which the simplest things are said in the most tortuous way possible. This artificiality is fatal to all real art and it has been the bane of nearly all the later writers in Sanskrit Literature. Bāna is no exception and his characters, if not shadows all of them, are but types at the best. Sudraka and Tārāpīda are but types of Indian potentates, one in the bloom of life, learned and accomplished, brave and courteous, as yet a stranger to the enervating pleasures of the harem and spending his days in 'the flow of reason and the feast of soul;' the other past the prime of life, an affectionate husband and a loving ruler, praying for the birth of a son and, when his prayer has been granted, desirous of transferring to his shoulders the burden of sovereignty and living a life of retirement and ease. Sukanāsa is also the type of a minister who, ever true to his trust, would willingly sacrifice himself, if need were, for his master's weal, who would blame his own son, rather than hear his master's vilified, who could deliver himself of the weightiest counsels suited to all times and conditions,—in short the guide, friend and philosopher of his master and his master's son. Chandrāpīda is likewise a model prince and Vaisampāyana

is the faithful companion of the prince. These two are the real heroes of the romance and yet we can hardly point out the distinguishing feature of either, any prominent characteristic which could recall their individuality. It is the same thing with the heroines—Kādambarī and Mahasyéta except that when the latter appears on the scene, she is pining for her parted lover and when the former is ushered into our view, we find her a girl whom the god of love is yet to mark his own; and when cruel destiny snatches away her lover likewise, she feels the same pangs as her smitten friend, contemplates suicide with the same stoic indifference and is prevented from executing her rash design by a similar divine voice that bids her hope. If this is the case with the important personages of the romance, what need we say of the minor characters?

(To be Continued)

GEMS FROM BHARTRIHARI.

1. What thing is there that we can go on enjoying and yet not reach the limit at which it becomes poison? We all long for that thing which will give us unmixed happiness, and which will not disappoint us at any time.

The world has been bountifully provided by a loving Creator with objects of enjoyment as diverse as the tastes of men. Why should we not enjoy them? Why should we unreasonably deny ourselves? The sage warns us, "Put not your faith in these things."

That thing which goes by the name of *pleasure*, that which consists in the stilling of the cravings of the senses is, the most captivating of all. No man can boast that he is unmoved by its allurements.

मत्तेभकुम्भदलने भुवि सन्ति शूराः केचित्प्रचण्डमृगराजवधेऽपि दक्षाः ।

किं तु ब्रवीमि बलिनां पुरतः प्रसह्य कन्दर्पदर्पदलने विरला मनुष्याः ॥

"In the breaking of the skull of the mad elephant many men are brave in this world; some are dexterous in the killing even of the fierce king of beasts. But this I dare to say before all strong men, that men equal to the shattering of the pride of the God of love are rare."

So nature intended man to be the votary of pleasure. But the question arises whether man ought to obey Nature indiscriminately. The laws of nature are very easily mistaken. So man should discriminate, and avoid what is evil. Of pleasure, the sage says

मोगे रोगभयम् ।

"In pleasure, there is fear of disease."

We cannot at all regard pleasure as the highest good, for it is subject to the chance that it may prove too much for the power of enjoyment possessed by the man, and disagreeing, produce disease.

There is another source of self-gratification which goes to make a great part of the happiness of many individuals. The excellence of one's birth or parentage is often a very material thing in the eyes of the people. The owner of this inalienable excellence moves in an atmosphere of respectability, an atmosphere is most gratifying to men. But of this the poet says

कुले च्युतिभयम् ।

"In excellence of birth, the fear of disgrace."

This too can be easily lost. The fear of its loss is the poison in your cup of happiness.

Wealth at least is solid ground. Of this however, the sage says

वित्ते नृपालाद्भयम् ।

"In affluence, fear from the king."

The king might become jealous of the wealthy man and strip him of all. The more a man relies on his wealth, the greater is his solicitude for the safety of his possession of it.

Self-respect is a quality which glories in being independent of others. "A crust and liberty" is more attractive to some minds than luxury in slavery. But this gratification, this independence, is not beyond danger. The poet says

माने दैन्यभयम् ।

"In self respect, the fear of poverty."

When we become unable to earn our daily bread, will the poetry of liberty serve? No, we have no choice but to bow our necks in evil days, for bread.

Bodily strength is a source of security and of a gratifying pride. But

बले रिपुभयम् ।

"In strength, the fear of enemies."

Bodily strength is but a fortress of sand.

Let that be. If God has blessed you with a fine symmetrical form, a fair complexion, and a face full of subtle charms, that perhaps is an excellence likely to last. No man is really

without some vanity on this head, however much he may disclaim it. But

रूपे जराया भयम् ॥

"In beauty, fear of old age."

But, suppose you have been gifted with an intellect and equal to the mastery of the sciences, does that not provide you with a never-failing source of gratification? Conquering all your adversaries by your subtlety, can you not enjoy an undisputed sway over the realm of thought? No, says the sage

शास्त्रे वादिभयम् ।

"In the mastery of the sciences, the fear of opponents in controversy."

As soon as you become master of the sciences, you revel in the mastery, and feel the glory of superiority. But if you are conquered in disputation, all your lore will afford you little consolation, and the fear of that is the poison in your cup.

Or you may flatter yourself that the reputation that your virtues have earned for you will be a permanent source of enjoyment to you. But

गुणे खलभयम् ।

"In virtue, the fear of rogues."

The best of reputations is at the mercy of rogues. The most virtuous of men have been put in danger by the tongue of envy. Desdemona, and Sita are both witnesses.

You may think that your body at least is yours, You may feel that existence is itself a pleasure. But there you forget what you know already. So you need the poet's reminder.

काये कृतान्ताद्भयम् ।

"In the body, fear of death."

So,

सर्वं वस्तु भयान्वितं भुवि नृणाम् ।

"Every thing in this world is attended with fears to men." But is there no way to escape from these fears that beset

us on every side. Can we not be happy and free from solitudes of any kind on earth? The poet concludes

वैराग्यमेवाभयम् ॥

“Indifference alone is free from fears.”

He who does not care what may become of his earthly goods, not only enjoys them while he has them, but escapes the agonies of the parting from them. Do not cultivate that attachment to worldly things which causes you to grieve when they are lost. Learn to be indifferent to them.

2. Here are some telling passages on the extremities to which ordinate greed drives men.

भ्रान्तं देशमनेकदुर्गविषमं प्राप्तं न किञ्चित्फलं

त्यक्त्वा जातिकुलाभिमानमुचितं सेवा कृता निष्फला ।

भुक्तं मानविवर्जितं परगृहेष्वाशङ्कया काकवत्

तृष्णे जृम्भसि पापकर्मपिशुने नाद्यापि सन्तुष्यासि ॥

“I have wandered through a country inaccessible from many mountains, and have obtained no fruit at all; I have done menial service without fruit casting away the proper pride of rank and family; have eaten in the houses of others, meanly and with avidity, like a crow; Oh Greed! thou waxest stronger than ever, thou that temptest me to vile deeds. Art thou not sated yet?”

Life is beset with many enemies, but the most dangerous are those have posted themselves within the citadel. The enemies within are numerous, such as love, hate, pride and others. But all owe allegiance to desire, and move as her finger directs. So the Gita has it.

“When man contemplates earthly subjects, attachment to them is born. From attachment desire is born. From desire anger is produced. From anger results want of discrimination. From want of discrimination confusion of memory. From confusion of memory, loss of reason. And in consequence of loss of reason he is utterly ruined”.

This greed for earthly objects very often supplies the place of reason in regulating our conduct. But though greed is natural to us it is not politic to indulge it. For what is evil grows by indulgence.

शाम्येत्प्रत्युपकारेण नोपकारेण दुर्जनः॥

“By chastisement alone is a bad man kept quiet, not by indulging him.

So it is unwise to say “Let nature take her course” in this respect. We ought not to plead that it is necessary to give way to desire. For giving way does not save us from further assaults of desire, but rather leads us on to the extremity of moral bankruptcy. Perhaps on the verge of ruin we may be saved by a reaction which often results when any course is pushed too far. But that is raising the devil on the chance that an angel may come to lay it.

We do many things for the sake of our objects of desire, such as wealth, which we would not do if we did not care for those objects. We wander from country to country, enduring hardships with fortitude or at any rate with long suffering patience. We even sacrifice feelings for the chance of finding what we desire. For example, what is there dearer to man than his rank in life, or the purity of his descent, and what more proper to be valued? From these spring that consideration and access to good society which form a very material part of our happiness. Yet for the chance of some earthly good, we are ready to forego these things and degrade ourselves, submitting to be ordered about here and there, and cherishing not the least respect for ourselves. We have submitted to the loss of respectability even so far as to fawn and cringe at the feet of mortals for the sake of lucre, and have stooped to eat the bread of contempt with no more self respect than that of a crow. All this is to appease the greedy demoness, worldly craving, who tempteth us to all manner of evil, violations of the sacred laws ordained for the conservation of the morals and religion of the community. But the demoness is not appeased for good, and demands more sacrifices. At last, the patient man, the devoted slave, the drudge of this unmerciful

mistress turns back with desperation and asks "Art thou not satisfied with all this? What wouldst thou more?"

उत्खातं निधिश्ङ्कया क्षितितलं ध्माता गिरेर्धातवो
निस्तीर्णस्सरितां पति नृपतयो यत्नेन सन्तोषिताः ।
मन्त्राराधनतत्परेण मनसा नीताः श्मशाने निशाः
प्राप्तः काणवराटकोऽपि न मया नृष्णेऽधुना मुञ्च माम् ॥

"The earth has been dug up in the hope of treasure, the dust of the mountain has been chemically treated, the lord of rivers has been spanned, kings have been pleased with effort, nights have been spent in the cremation-ground with mind intent on the worship (of spirits) with spells. Not even a bad pie have I got. Oh greed! Now at least let me off"

When once the greed for wealth seizes a man there is nothing that he would not do to find offering for the monster. In the most unlikely places, without the least reason for hope of success, he digs for treasure, like one whose wits have fled. This same madness leads some to hope that gold may be found in the heaps of dust sparkling in the sunlight, on the tops of hoary mountains, and seek to extract the gold from it with a perseverance worthy of a better cause, that they may thereby at once reach the haven of their desires. Or they engage in unknown perils of stormy seas, seamonsters, pirates, savages who eat men, and trust themselves to a frail bark, to reach a land where gold is made by the ton per hour. Or they pay assiduous court to the mighty, hoping that wealth would shower upon them, if these idols should chance to smile. Or what is more astounding, they seek to wrest wealth by force by the aid of the infernal powers, and to propitiate them they perform ceremonies revolting to humanity, in the very place where the horrors of death abide, one visit to which produces disgust for the world in even the commonest minds. There they remain for many nights, their minds firmly made up and concentrated on the spell by which they are to open the veil of nature. But vain is greed. What begins in madness ends in disappointment. Disillusionment comes at last, the votary of greed is tired

and reproaches the monster as the cause of all his misery. He sees that the monster meant but to torment him and wishes to bid her farewell.

खलालापास्सोढाः कथमपि तदाराधनपरै-
निगृह्यान्तर्बाष्पं हसितमपि शून्येन मनसा ।
कृतो वित्तस्तम्भप्रतिहतधियामञ्जलिरपि
त्वमाशे मोघाशे किमपरमतो नर्तयसि माम् ॥

"The conversation of the wicked has been borne by me intent on somehow pleasing them; and keeping back rising tears, I have even laughed, with a vacant mind; I have even joined hands and bowed myself before those whose senses are tied up by the pride of wealth. Thou greed! vain Greed! what other tune wouldst thou have me dance to?"

When youth and ardour is in our blood, we cherish sentiments of honour, self respect, independence and mean to live up to our ideas. But when we enter the world in real earnest our school boy dreams are found to be visionary. We have to stoop in order to conquer. Through indignities, men rise to dignities. Persons in power have to be approached and paid court to so as to attract favour. They have ways which seem to us very uncanny to say the least. We on our part have no business to appear to consider our superiors wanting, but ought in all duty to appreciate their speeches in a way most gratifying to them. Then would the aspiring youth be called an agreeable young man worthy of promotion. The sallies of wit or wickedness, which the great indulge in, have to be received with applause. One must laugh at the jokes of a great man, though the joke may provoke sadness instead of mirth, for they are a great man's jokes. Possibly the wickedness of the speech may rather excite grief instead of mirth, yet the young man who hopes to improve his circumstances should show himself pleased. What violence to the generous feelings of humanity! To make a god of man, probably the very worst type of man that one can have to make a god of! Yet all this is the work of greed. Let

us resolve to be slaves to greed no longer, and bravely to abide by the consequences.

अमीषां प्राणानां तुलितबिसिनीपत्रपयसां
कृते किं नास्माभिर्विगलितविवेकैर्व्यवासितम् ।
यदाख्यानामग्रे द्रविणमदनिस्संज्ञमनसां
कृतं मानव्रीडैर्निजगुणकयापातकमपि ॥

“For the sake of this life equal in value to the drops of water on the lotus leaf, what have we not tried, having bid adieu to our senses? For have we not without shame committed even the sin of praising our own virtues before rich men whose hearts through pride of wealth have lost all feeling.”

What a frail thing is this our life, and yet how solicitous are we for its preservation! What efforts do we consider too much for its sake? And yet after all,

नलिनीदलगतजललवतरलं तद्वज्जीवितमतिशयचपलम् ॥

“Like the drops of water trembling on a lotus leaf, this our life is exceedingly frail.” For the purpose of sustaining this life we seek wealth by extraordinary exertions. The sacred law is violated if it forbids what promises a chance of obtaining wealth. For instance, a voyage being forbidden, people to whom it appears profitable set the law at nought. So the law forbids one to praise oneself. Apastamba says

आत्मप्रशंसा मरणं परनिन्दो तथैव च ।

Praise of oneself is death, and so too abuse of another.” Yet when one seeks to attract the notice of the opulous, one cannot afford to stick at any means. These prosperous persons are impervious to merit, they cannot recognise it for themselves. They must have it paraded before them before they would notice it. So men are tempted to blow their own trumpets, an act so vile that true virtue cannot reside in such a person. So where greed tempts, there is great danger to virtue.

(To be continued)

BHARTRIHARI ON LOVE.

(Continued).

नो सत्येन मृगाङ्गपवदनी भूतो न चेन्दीवर
द्वन्द्वलोचनतां गतं न कनकैरण्यं गयष्टिः कृता ।
किन्त्वेकं कविभिः प्रतारितमनास्तत्त्वं विजानन्नपि
त्वद्मांसास्थिमयं वपुर्मृगदृशां मन्दो जनस्सेवते ॥

“In truth, the moon has not assumed the form of the face, nor have *indivara* flowers become the eyes, nor is the body made of gold. But deceived to think thus by poets, though knowing the truth, men of dull perception worship the bodies of women composed of skin, flesh and bones.

The bare material frame, etherealised by our imagination, has an attraction for which reason finds no foundation. It is but a magic of Nature; it is nothing but an illusion.

लीलावतीनां सहजा विलासास्त एवमूढस्य हृदि स्फुरन्ति ।
रागोनलिन्या हि निसर्गसिद्धे स्तत्र भ्रमत्येव मुधाषडङ्घ्रिः ॥

“The allurements of the sportive ones are natural. Yet it is just those allurements that prevail in the heart of the fool. Color is natural to the lotus, yet does the bee out of delusion hover about it.”

He proceeds further to assail this delusion with arguments drawn from the realities of experience.

स्मृता भवति तापाय दृष्टा चोन्माद कारिणी ।
स्पृष्टा भवति मोहाय सानाम दयिता कथम् ॥

“When thought of, she causes thee rage of desire, when seen, she causes madness, when touched illusion; how can such a one be thy dear one?”

That which is truly delectable must always produce happiness. But love, when one surrenders oneself to it, causes torture at one time, and loss of consciousness at another.

यदेतत् पूर्णेन्दुद्युतिहरमुदाराकृतिपरं

मुखान्जं तन्वंग्याः किल वसति यत्राधरमधु ।

इदं तत् किंपाकद्रुमफलमिदानीमतिरत्यं

व्यती ते ऽस्मिन् काले विषमिव भविष्यत्यसुखदम् ॥

“This same face-lotus of the slender one, which robs the moon of its light, which has a sweet appearance, and wherein resides the honey of the underlip, just this same, fruit of the *kimpaka* tree, now so sweet, will, when these days are gone, give sorrow like poison.”

The sage here refers to the void, and the misery that follows indulgence.

उन्मील त्रिवलीतरंगानिलया प्रोत्तुङ्गपनिस्तन-

द्वन्द्वेनोद्गतचक्रवाकयुगला वक्त्रांबुजोद्भासिनी ।

कान्ताकार धरा नदीयमभितः क्रूरात्रनापेक्षते

संसारार्णवमज्जनं यदि तदा दूरेण सन्त्यज्यताम् ॥

“With the three shifting folds of the belly for waves, with the high and full pair of breasts for *chakravaka* birds, and

beautiful with the face lotus, lovely in form is this river woman, yet cruel. If thou like not to get drowned in the ocean of worldliness into which she leads, do thou keep at a distance from her.”

If once we are caught in the toils of love, there is no escape for us from the bewildering and impassable round of miseries and tortures of which life is made. Love has a pleasing appearance, but it launches us into the very depth of the unreal world of pain and pleasure. If one wants peace, true happiness, renunciation is the only course.

Love is but a snare to get us into the power of pain.

विसारितं मकरकेतनधीवरेण

स्त्रीसंज्ञितं वडिशमत्त भवांबुरादौ ।

येनाचिरात्तदधरामिषलोलमर्त्य-

मत्स्यान् विकृष्य विपच्युनारागवह्नौ ॥

“By the fisherman named Cupid has been thrown the bait known as woman, in the ocean of life here, whereby dragging up those fish—the men who shall have been caught by their desire for the flesh of her underlip—he is soon to cook them in the fires of love.”

Just the very prospect of the pleasure that woman's fair form holds forth is the cause of our immediate pain at the present want of the opportunity.

The divine gift of consciousness which ever wakes to tell us truth from falsehood and which alone can help us to discover the secret of true happiness, is lost when a man loves. Love like a thief, secretly takes away this our precious possession, while we are under his influence.

कामिनी कायकान्तारे कुचपर्वतदुर्गमे ।

मा संचर मनः पान्थ तत्रास्ते स्मर तस्करः ॥

“In the forest which is the body of lovely woman, which is hard to pass through safe out, because of the attractive breasts like mountains, do not walk about, oh! traveller, my mind, for in it is the thief known as Love.”

Why then should we be so deluded into thinking that delectable which is but poison? This question the sage answers in his own inimitable way. He says it is because man allows himself to be carried away by his sense-impressions, instead of using his reason to discriminate between good and bad, and choosing accordingly.

(To be continued).

In the olden days when every Brahmin boy of seven had to become the devout pupil of an *acharya*, to remain so until he should become a full man, an old Brahmin, having two sons of nearly the same age, took them both to the same *acharya* and had the satisfaction of seeing them accepted by him as pupils. Long long years did the father wait for the return of his children. At last they did return, grown up men, versed in the four Vedas, the eighteen puranas and the sixty four sciences and arts. Their *acharya* had told them that their education was over and that they might marry and fulfil the duties of the *grihasthâsrama*. Right glad was the father to see them. But he wanted to sound the young men. So he some day took the elder alone and spoke to him “You have learned all things. What do the Vedas speak about?” “Why, of *Brahman*, of course” promptly replied the young man. “What is *Brahman*?” asked the father again. “Need I tell you, it is all so well-known. It is beyond all that seems to be. This is all the work of *maya*. *Brahman* alone exists, *It is sat, chit, ananda*.” “Well done my boy” said the father. Another time he took the younger apart and put him the same question. The boy thought; and kept silent; he felt silence forced upon him. The father said “Why my boy, have you forgotten what your *acharya* taught you or did he neglect to teach you at all?” The boy replied “No father, the *acharya* did teach me all that he knew. He said that the Vedas have never defined *It*.”

यतो वाचो निवर्तन्ते अप्राप्य मनसा सह ।

‘From Which speech, with the mind, turns back, not having found *It*’.

“When we try to think of *Brahman*, we shall be forced back to think of the littleness of our intellects.” It is said that the father praised the real wisdom of this boy, and in his heart felt blessed that he had one wise son.

Socrates was a wise man because he humbly confessed that he knew naught of *what ought to be known*. Humility is the beginning of true wisdom. One should know one's own utter insignificance before the enterprise we so lightly begin

the finding God. It is said that God hath concealed Himself from the wise, and revealed Himself unto babes. This means that men, having learned humility, casting off the pride of wisdom, approaching God as babes, see Him.

THE VAIRAGYA SATAKA OF BHARTRIHARI (Translated)

Homage to that calm Light, that form of infinite knowing, transcending space and time, solely enrapt in the bliss of Self.

Then, the censure of Greed.

Learners are caught in malice, lords in pride, the rest from want of culture are disabled, and literature decays (from want of use.)

The fruit of worldly doings promises but more of woe, and that evolved from virtuous deeds causes fear in the enquiring mind; the pleasures of the sense, long had from masses of good acts, but grow as though to give, to pleasure-seeking minds, attachment to the world.

Dug up, all over, the earth has been, by me, from hope of finding treasures; burned and chemically treated, the dust of the mountain; crossed, the ocean; Kings, with effort, pleased; nights, passed in the cremation ground enrapt in practice of incantations; not even a bad pie did I get. Thou greed, now leave me.

I have wandered over the country, trackless with many mountains, no gain acquired; done fruitless service, casting off the proper pride of race and house; eaten, like crows, the bread of shame in strangers' houses, distressed at heart; thou growest! Greed! thou lover of evil; art thou not sated yet!

Insults of evil men have I pocketed, bent on pleasuring them, suppressing rising tears, laughed even, with empty heart, controlled rebellious thoughts, even bowed low to men of little sense; Thou Greed, Oh fruitless Greed, why more dost dance me!

Day by day, with the coming and going of the Sun, life's span is spent; time is not noticed in occupations important with many pursuits; the sight of birth, old age, calamity and death causes no fear; drunk with the powerful wine of delusion, the world has become mad.

(to be continued).

Food for an enquiring spirit, thoughts which every human being can recognise as true, who has devoted stray moments in the turmoil of *Samsāra* to the study of what passes in his own mind can be found in the utterances of the sage Bhartrihari, whose words always command the attention of such as can find a moment or two to indulge in the question "Who am I?" "Why do I toil so?"

But do we really find time for this spirit of questioning to make headway amidst the numerous pursuits of the world? No says Bhartrihari.

आयुर्वर्षशतं नृणां परिमितं रात्रौ तदर्धं गतं
तस्यार्धस्य परस्य चार्धमपरं बालत्ववृद्धत्वयोः ।
शेषं व्याधिवियोगदुःखसहितं सेवादिभिर्नरियते

Men live at the most but a hundred years. This is of course a generous allowance, we might suppose. But of this space of time at our disposal, half is spent in sleep, and of what remains, a half is lost in childhood and old age. What remains is spent in worldly pursuits such as service, attended with the woes of sickness, separation from wife and home and a thousand other ills that flesh is heir to. Where then is the time for man to rest his weary soul and think out an answer to the question, "What am I?"

Nor does the question itself come to us readily. Why should we not throw in our lot with the common run of mankind, and go in for the pleasures that the world seems to afford, why should we not accept as true that on which the world as a whole has been acting and will ever act? This "I" is no other than the mind, let us conclude, and plunge into the world like the rest of us, scrambling for the good things, that have been created for our particular delectation. The first awakening comes when we look about and find that in this world wherein we hope by dint of personal endeavour to secure happiness, misery walks hand in hand with happiness, joys and sorrows alternate and balance one another.

क्वचिद्वीणावादः क्वचिदपि च हाहेतिरुदितं
क्वचिन्नारी रम्या क्वचिदपि जराजर्जरवपुः ।
क्वचिद्विद्वद्रोष्टी क्वचिदपि सुरामत्तकलहो
नजाने संसारः किममृतमयः किं विषमयः ॥

Here we have the delightful music of the Vina, there the wailing of misery; here on one side is the beauty of woman, and there the woeful spectacle of old age, here the play of radiant intellect amidst the assembly of the cultured, there the scenes of drunken brawls, and in doubt, I ask myself "Is it a blessing or a curse to be a captive in the bonds of Samsara?"

With doubt of the power of Samsara to lead to blessedness, we begin to see how woefully we had allowed ourselves to be deceived by our senses. When the soul is dormant, the senses are beyond control, they lead us where they will. When we awake from the delusion we recognise in the senses the enemies of our peace, we exclaim with Bhartrihari.

स्वहितकरणधूर्तैरिन्द्रियैर्वञ्जितोऽस्मि ॥

"Woefully was I deceived by my senses which sought their own good."

Let that passionate longing for the good things of the world, subside a little leaving reason calm and unclouded, and let us with Bhartrihari value things at their true worth.

आक्रान्तं मरणेन जन्मजरया विद्युच्चलं यौवनं
सन्तोषो धनलिप्सया शमसुखं प्रौढाङ्गनाविभ्रमैः ।
लोकैर्मत्सरिभिर्गुणा वनभुवो व्यालैर्नृपादुर्जनैः
रस्थैर्येण धृतिर्जगत्पहृता ग्रस्तं न किकेन वा ॥

The shadow of death envelops life, youth, uncertain like the lightning, is lost in decay, cheerfulness is destroyed by desire for wealth, peace of mind is sacrificed at the altar of lust, virtues are lost in the envy of men, the protecting arm of the king is weakened by bad men, the wilds, infested by monstrous serpents, afford no refuge, and fortitude itself whereby we may hope to weather evil days, sinks within us when discomfort assaults the mind. What is there in the world that we can rely on, and that is not in the power of our manifold enemies?

Life is the greatest blessing of God, says the optimist. We have the flush of youth, the ideal resolve to maintain a contented mind and all that sort of philosophy which youthful virtue prompts. I shall not be a wealth-seeker and a miser, but shall be satisfied with a competence, says the inexperienced philosopher. This world is good enough, says he, for those that look at the bright side of things. What care I for death, says he, not knowing that before long, death is to become the poison of the sweet dreams of his life. Above all he relies on his manliness, his power to endure evil fortune till better days should dawn, his fortitude as he calls it, the anchor of his hopes.

Fond youth, he knows not the trials and temptations that lie in his way. The world and its infection half corrupt his noble resolves, and he half perceives the impossibility of maintaining the integrity of his "principles". When he finds envy and hatred, instead of sympathy and friendship, his strong mind first receives a shock, which makes it the less fit for the accomplishment of his cherished objects of life. Meanwhile the God of lust tries a dart or two at him, and with that his peace of mind is gone. In a fever of hope, fear, and rapture his years pass, less and less under his control now that the enemies Raga and his train have begun their work on him. He falls down before them, acknowledges their sovereignty, and henceforth becomes a slave. Last comes the loss of his youthful energies, and

वृद्धस्तावत् चिन्तासक्तः ।

"Grown old and weak, his hours wear him out in painful cares and anxieties," and the nearer the reaper comes, whose name is death, the farther off he desires him, as if that were any good.

What a mistake were his that placed his faith in the world and hoped for salvation therefrom! Let us take warning from the words of the sage.

व्याघ्रीव तिष्ठति जरा परितर्जयन्ती
रोगाश्च शत्रव इव प्रहसन्ति देहम् ।
आयुः परिस्त्रवति भिन्नघटादिवाम्भो
लोकस्तथाप्यहितमाचरतीति चित्रम् ॥

commentaries, of text-editions, translations and expositions of the books, a chronicle of Indian authors and useful appendices. The author's aim is to give in a nutshell as much information as possible about Sanskrit literature and to arrange the material according to chronology. The book gives a brief description of every branch of this ancient system of literature and is replete with facts and suggestions.

2. Western Sanskritists have done solid work in the field of Vedic and post-vedic researches. But amidst much that is valuable and permanent, we come across a good deal that is guess-work that later researches have upset and may upset. Here is an instance. Prof. H. H. Wilson in his "Hindu Theatre" tries to fix the date of the *Ratnavali*, a drama by Sriharsha. He says at the outset that the drama "is well entitled to attention as establishing an era in the history of both Hindu manners and literature, of which we are able to fix the date with precision."

He considers that *Ratnavali*, as compared with *Mrichchakati* or the dramas of Bhavabhuti, indicates a wider deviation from manners purely Hindu, more artificial refinement and more luxurious indulgence and a proportionate deterioration of moral feeling. He then considers some external evidences and places the work between 1113 and 1125 A. D.

The late Dr. Buhler cites a passage in which Madhusudana expressly assigns the *Ratnavali* to Harsha the patron of Bana and Mayura—the famous Harsha who flourished in the first half of the seventh century.

This must be the correct date; for a stanza from *Ratnavali*;—*उद्दामोत्कलिकाम् &c.*—is quoted by Anandavardhana, the author of *Dhvanyaloka*, who, we know from *Rajatarangini* V. 34, flourished in the reign of Avantivarman (855—884 A. D.) So the author of *Ratnavali* could not have lived later than Anandavardhana who quotes him.

So apt to be upset are conjectures with regard to the dates of Indian works! We are not much to blame if we hesitate, then, to accept the dates which European scholars give to our literature with so much assurance.

Kālidāsa's *Meghaduta* is a very fine specimen of Sanskrit lyric poetry. There is a charm in the smooth flow of the verses, that leads you on from stanza to stanza till you come to the last lines when you close the book with a sigh that the sweetest things on earth have an end. There is none of the verbal tricks and forced conceits that make you sick of the latter-day poets like Anantakavi the clever but perverted author of the *Bhārata Champu*; but we see everywhere the hand of the genuine poet, the same natural simplicity, the same light and playful fancy that adds a nameless grace to the melody of the verses. A short sketch of the poem may not be uninteresting to such as have not read the original.

High on mount Kailāsa's peak stands Alakā the city of Kubera—the god of riches and the friend of S'iva.

'What though while S'iva with the god of gold
Delights a friendly intercourse to hold,
The Lord of love, remembering former woe,
Wields not in Alakā his bee-strung bow?
Yet still he triumphs, for each maid supplies
The fatal bow; with love-inspiring eyes
And wanton glances emulates the dart
That speeds unerring to the beating heart.'

One of the servants of Kubera, a Yaksha, was, for some fault of his, banished from home, 'was sternly doomed for twelve long months to mourn; of all his glories reft, of his dear love forlorn'. The poor exile manages to live eight weary months at Ramagiri, a few miles to the north of Nagpur. It is the month of Āshādha (about July) when the poem opens. The rainy season is about to commence and heavy clouds are seen gathering in the south for their northward march to the Himalayas. The Yaksha looks up and perceives one dark cloud

*

clinging above the mount. He culls each budding flower and saluting the cloud with the offering requests him to carry his message to his beloved wife. The poet recognises the apparent absurdity of the Yaksha in entrusting his tale of love to an *achetana* and skilfully manages the situation with the remark,

For who, a prey to agonising grief
Explores not idlest sources for relief,
And as to creatures sensible and sane
To lifeless nature, loves not to complain ?

The Yaksha foresees in the sportive wreaths of cranes and *chatakas* playing round the cloud a favourable termination of the errand and takes the liberty of pointing out to the cloud the way he should take and the places where he should halt. The cloud is bidden first to direct his course to *Mala*¹ where the bright-eyed peasant girls ignorant of the art of amorous glances will look up with looks of love to him, on whose fertile gifts depends the success of their agricultural operations. Then going north he will light on *Âmrakuta*'s² lofty ridges where after the fatigues of his journey he will meet with a cordial reception due to a benefactor who has allayed the wild fire of the hill with his soothing showers. For not even the vilest will refuse help when their benefactor is in need; much less a lofty hill like *Âmrakuta*. He is then bidden to alight on *Chitrakûta*'s humbler peak and likewise quench its wild flames.

For speedy fruits are certain to await
Assistance yielded to the good and great.

Thence journeying onwards he will come to the *Vindhya* with *Reva*'s³ rippling stream that bathes its foot. He is bidden to sip the waters of the *Reva* scented with *Jambu* fruits and the fragrant juice exuding from the temples of wild elephants. His exhausted store thus replenished, he will find his

* 1. Perhaps to be identified with *Malda*
2. Identified with *Omercutuc*
3. The *Narmada*

course unobstructed; no howling blasts will drive him devious. For emptiness (*poverty* is indirectly suggested by the term) everywhere meets with scant courtesy while fulness (riches) secures honour. With the rainfall parched—up nature will revive and the woods of *Vindhya* will regain their faded charms. The *Kadambas* will put forth their tender filaments. The plantains will begin to bud. The woods will waft, all round, the sweet odours issuing from the surface of the earth washed by rain. The wild elephants anxious to inhale the fragrant odour caused by drops of rain will escort him part of the way. The holy *siddhas* living with their consorts in these woods will mark with delight the *châtaka* birds⁴ that with their necks outstretched cleverly catch the rain drops as they fall; and when the cloud thunders, the frightened *siddha* nymphs will hasten to the side of their lords and embrace them in their fear and the delighted *siddhas* will thank him for these unexpected embraces.

The Yaksha is afraid that from hill to hill his messenger (the cloud) will meet with temptations to delay—the lovely jasmynes and the dancing peacocks. The cloud is requested to hasten along for the sake of his suffering friend. Journeying on, he will come to *Das'ârna* (a district in *Malwa*). Under the vivifying influence of his showers, the *Ketaki* buds on the hedges of the shady groves there will blossom, and domestic birds will bustle round the revered village tree to repair their nests against the approach of winter. Through *Vidis'â*⁵ the celebrated capital of *Das'ârna* flows the *Vetravati*⁶ that speeds along with mildly murmuring waves. She may knit her brows, but if he is a bold lover he may snatch a kiss from her fair lips.

The poet is loath to omit all reference to his native city *Ujjain*. So the cloud is urged to visit *Ujjain* though it be a little out of the way. For, as the *Yakshâ* puts it, the cloud

4. These birds are supposed to drink only rain water caught before falling on the ground
5. The modern *Bhilsa*
6. The modern *Betwa*

will have lived in vain if he does not get a sight of the beautiful damsels of Ujjain with their timid glances at the streaks of lightning. Go then, he must to Avanti⁷—the fairest portion of Indra's paradise transferred to Earth.

Sweet is the breath of morn, her rising sweet,
With charm of earliest birds (Par. Lost. BK. IV.)

The cool morning breeze blowing from the banks of Sīprā⁸ and laden with the perfume of the lotuses that open their lovely eyes to greet the morning sun maddens the Sārāsa birds which wild with the intoxication of passion warble out their heart in many a plaintive song, and refreshes the languid limbs and restores the enervated graces of the fair ladies of the city after the revels of the night. Here if he question the learned elders of the city, they will relate to him the story of Vasavadatta's rape and point out to him the place where Udayana carried off the darling daughter of Pradyota. Here he might stop the whole day and rest his wearied limbs. The joyful peacocks will hail him with merry dances and the mansions of the city, rich with the perfume of flowers and the foot-prints of lovely women, will be a sight to see. He should stay there till evening to pay his adorations to the God S'iva in the temple of Mahākāla and when the evening service begins in the temple, he should, with his low thunderings, perform the functions of the drum. With his sweet showers he may cool the parched earth and soothe the tender feet of the dancing girls who while dancing before the God with their girdles tinkling to their measured tread and waving the graceful chowrie over His head, will cast a grateful glance on him for his soothing gift.

The Yaksha requests the cloud to spread the heavens with 'palpable obscure' and aid the project of the girls that hasten to their lovers to keep their nightly appointment—just show them the way with a gentle streak of lightning now and then and not care them with his thunder and showers; for the girls are by nature timid.

(To be Continued).

7. Another name of Ujjain

8. A river flowing through Ujjain

KĀLIDĀSA'S MEGHADŪTA—(Continued).

He should resume his journey early next morning. He should stop at Devagiri⁹ in whose famous shrine dedicated to Subrahmanya he should transform himself into a cloud of flowers and shed on the reserved head of Skanda a shower of roses bathed in the dew of the heavenly Ganges. He should then cross the Charmanyati¹⁰ where Rantideva the famous king of the lunar race once performed a *gomēdha* or cow-sacrifice. He will then come to Brahmāvarta where he may view the battlefield of the Kurus 'dewed with the blood of mighty warriors slain.' Then crossing the Saraswati to whose sacred banks Balarama retired that he might have nothing to do with the hated Kuru war, he will come to Kanakhala¹¹ where the Ganges descends from the hills. From there it is but a short distance to the Himalayas. There he may see the foot-mark of S'iva, where saints have raised a sacred altar to the three-eyed God. Crossing the Krauncha pass he will go up to Kailas—'that mount whose sides with brightest lustre shine.'

'Haply across his long and mountain way,
In sport may Gauri with her Siva stray'

Going a little further he may refresh himself with the waters of Mānasa lake and not far off he may behold Alakā.

Here ends the first part of the poem called Purva megha. In the words of Wilson, 'we here take leave of the geographical part of the poem, which is highly creditable to Kalidasa's accuracy.'

The Second part of Meghaduta is even sweeter than the first. It begins with a description of Alakā. The Yaksha naively compliments the cloud by saying that the city has all the charms of the cloud he has the honor to address. The girls there vie with his lightning in splendour; the painted mansions rival the lustre of his rainbow; the sounding tabours mock his thunders. Lovely damsels decked with flowers that, ever blooming, know not the difference of the seasons, wanton through the day, 'dress all their care and all their labour play.'

9. In the centre of the province of Malwah.

10. The Chumbal.

11. Kankhal a village near Hardwar.

All heaven overflows with the flood of moonlight that knows no waxing and waning. The ever-youthful Yakshas, flushed with love and wine, hasten to the gilded domes with their lovely partners. The music strikes up; the dance begins; and graceful pairs 'trip it on the light fantastic toe.' There an ardent lover, in the ecstasy of passion, audaciously tries to snatch the loosened garment of his fair partner; the girl, to cover her shame hurriedly throws a handful of scented powder on the lamp; but the lamp is a self-luminous gem and baffles her efforts to quench it, and the discomfited girl pouts her lovely lips and retires in shame. Here a cluster of wealthy Yakshas wend their way to a Vaibhrāga, the pleasure-garden of Kubera. How jauntily they strut, arm-in-arm with love-stricken damsels to while away a few pleasant hours in the conservatories there, while the expert *Kinnaras* ravish their ears with their melodious tunes! The fleeting hours speed on; the nymphs retire to rest (if rest it might be called), folded in the embrace of their lords; the envious moon-beam peeps into the *Sanctum sanctorum*; the moon-stones in the mansion drop their gelid dew at the sight of the moon; and the wearied lovers find the coolness so refreshing after their amorous sports. There disperse a knot of damsels; they glide along in secret to keep their appointment with their lovers. But vain is their attempt at secrecy! the morning comes; the mandāra flowers fallen from their hair in their hurried walk, the lotuses dropped from their ears, and the pearls strewn on the path from their necklaces which, now shorn of part of their splendour, rest on their breast in graceful disorder—all these conspire to spread abroad the tale of their nightly errand. The day is no less lovely than the night; the cool breeze blowing from the Mandākinī relieves the heart of the day and you might see under the shady mandāra tree yonder a group of lovely girls playing at *Guptamani*¹². Clouds like the Yaksha's messenger-friend steal into the mansions of the rich through the open casements, soil the lovely pictures in the hall and fearing detection, escape like forbidden lovers through the windows in the guise of smoke.

The Yaksha then proceeds to relate to his messenger certain marks by which he can identify his house. There to

(12) This has been a favorite game of Hindu-girls; a game of 'hide and seek, with an ivory ball inserted in sand.

the north of Kubera's palatial mansion stands his own house, visible from a distance on account of its painted porch. In front of it is a young mandār whose branches, bending under the weight of flowers, are within reach of hand. It is his wife's favorite tree tended by her with motherly love. Not far from it is a beautiful pond with flights of emerald steps all round. Golden lotuses bloom there in profusion.

The swans floating in the pond, pleased to see the cloud, will hardly think of their summer retreat in the Mānasa lake. Adjoining the pool there is a sporthill charming to the view with its belt of plantain-grove. There his friend will see a bower of jasmine creepers enclosed by a hedge of *Kuravakās*; near the bower are two fine-looking trees—one an *Asoka* sighing like himself, for a kick with the left-foot of his beloved, and the other a *Vakula*, eager with himself, to taste the nectar of her lips¹³. And between these trees there is a golden column with a crystal seat at the top, whereon the blue-necked peacock perches in the evening and dances to the time so musically beaten by his partner. If these marks were not enough, his aerial messenger may make out his house by the two emblems of Kubera's wealth—*Sankha* and *Padma*—painted on the front-gate. But his house, like the lotus after sunset, will appear bereft of all its charms now that he is away from it.

The Yaksha requests his messenger to alight on the sporthill in the garden and from there to peep into the house with one or two gentle flashes of lightning. There the cloud will espy a sylph-like form, his second self, the finest effort of the Creator's skill, a tender-waisted damsel slightly bending under the weight of her full-orbed bosom, with eyes like those of the timid fawn. Sad and silent he may find her, lone as the Chakravākī bird parted from her mate, pining for her absent-lord and changed—Oh! how changed! like the lotus nipped by frosts. Her eyes belike are dimmed with tears and her lips!—Ah! their rosy hue has been chased away by burning sighs! her face reclining on her hand and partly hid by her dishe-

(13) Frequent reference is found among Sanskrit-poets to the belief that the *Asoka* tree blossoms only after being kicked by a beautiful lady with her left-foot (lovers who love to be kicked of their sweethearts) and the *Vakula* blossoms on being sprinkled with water from her mouth; other trees require some other operations—all to be performed by fair ladies. This ceremony is called *dohada*.

32 KALIDASA'S MECHADUTA.

velled hair that hangs loosely in front will appear like the pale moon who sends forth a few feeble rays from behind the cloud. His friend will perhaps find her engaged in making offerings to the gods and fervently praying for the swift return of her exiled consort. Perchance she may, with fancy's aid, be drawing a likeness of him, wasted as he is by separation, or she may be questioning the sweet-voiced Sârikâ in the cage if she thinks of her master; for was she not his pet? or placing the lute on her lap whereon in careless folds her garment neglected hangs, she rouses herself to sing a song in honor of him. It is of her own making; but his name recalls a flood of recollections, tears stream down her cheeks and wet the strings of the lute. She wipes the tears, sets the strings right, and tries to proceed; but the song fails her, her fingers wander aimlessly over the strings and she gives up the task in despair. Or with flowers on the threshold she may be counting the months that his exile has yet to run; or sunk in reverie, she is fondly imagining that he has been restored to her.

In tasks like these, she may manage to pass the day; but the nights must be bitter. It is then that the message of his love will be so welcome to her. Worn out with anguish and tossing to and fro on her restless bed, if bare ground may be called bed, she will seem pale and slender like the moon 'fast hastening to its wane, and nights that once sped on like minutes in his company will now hang heavy on her hands.' Now and then with the instinct bred of former times she looks up to the lovely moon-beams that dart in through the window; but alas! 'recollection at hand' instantly reminds her of her lonely state; her eyes fill with tears; she turns back her eyes and closes them with her heavy lids. She throws back with a deep sigh the tresses that, hard and rough for want of care, wander over her face as they list and tries to compose herself to sleep—not for the sake of the sleep that has not visited her eyes for months past, but for visions of her dear lord's return. But in vain is her courting; for relentless tears crowd to her eyes and prevent all chance of sleep. That slight form, now bare of all decorations, wasted by ceaseless anguish and uneasily rolling on the bed is sure to draw a tear from his cloud-friend; for the heart of the good is sure to melt at the sight of woe. This vision of her, that he has conjured up, must

33 KALIDASA'S MECHADUTA.

be true; for he knows she loves him intensely and it is the first time they have ever parted from each other. It is no idle boast—this assurance of her love to him. His cloud-friend has but to go to Alakâ and he will see that all he says is nothing but truth.

So the Yaksha bids the cloud deliver his message to her at night. He thinks that her left eye and her left shoulder will throb and prepare her for some cordial endearing report. Cheered up by these auguries, she may perhaps succeed in getting some rest. If so, let his cloud-friend wait for a few hours and not rouse her with his thunder. For perhaps she is dreaming that she has got him back and her arms are clasping him in warm embrace; it will be very hard for her to be deprived of even this imaginary pleasure. The cloud may then rouse her with breeze laden with the coolness of his rain-drops and addressing her in a gentle voice may tell her that he is the bearer of warm greetings from her absent spouse. Then like Jânakî at the sight of Hanumân, she will look up to him in joy, forget all her miseries and be all attention to his message. For tidings from their absent husbands are scarcely less delightful than their actual re-union.

The Yaksha bids his cloud-friend tell her that her husband is living in the hermitage at Ramagiri and sends his affectionate greetings to her through him, that he is ever thinking of her, that though torn away from her by the cruel decree of Providence, he thinks of himself as ever living by her, and as mingling his tears with her tears, his sighs with her sighs, his sweet yearnings with hers, that he who finding her in the midst of her companions and yet eager to kiss her lovely cheeks would pretend to have very important news to communicate to her and manage to have his heart's wish under the cover of a confidential whisper—that the self same being, now far removed from her and denied the pleasure of seeing her or speaking to her has to trust to the kindness of a friend for conveying to her these tender words of love.

The Yaksha then confides his message to the cloud. It runs thus. "Oh fair one! I see thy graceful form in the Syâma creeper; thy soft eyes in the timid fawn; the beauty of thy face in the moon; thy tresses in the peacock's plumage; and thy curling brows in the rippling brooks; but nowhere do I see all these charms of thine combined in one and the same object. Of such surprising beauty art thou! Now and then I draw with mineral dyes a likeness of thee as one offended

with me in the course of our love-sports; then would I try to draw my likeness as seeking to fall in homage at thy feet. But cruel fate envies even this fancied union; for my eyes get dimmed with tears and I have to desist. I sometimes dream (would that such dreams were oftener!) that I have been restored to thee; and in the ecstasy of my vision I fondly throw up my arms to clasp thee in warm embrace. The sylvan gods that inhabit the shades of Ramagiri seeing me thus clasp the vacant air drop their tears of dew on surrounding trees. I welcome the cool breeze that hails from the Himalayas; not because it is laden with the fragrance of *deva dāru* trees; but it has probably come in contact with thy body and what could be dearer to me? When night comes on, I anxiously look for day-dawn; when day returns I strive to shun its scorching rays. When I am away from thee, both day and night are thus equally oppressive. But I live on, hoping for better days to come. Do thou do the same, my dear; for the longest lane has a turning. Cheer up, brave girl; only four months more of these dreary days. When Vishnu wakes up from sleep (*i. e.* about the middle of Krithikā) my exile shall end. And then, Oh then! we shall have each other to ourselves and shall be revenged on these hateful days.

“Dost thou remember, my dear, thy having one night woke up, startled and crying aloud. I questioned thee with great solicitude as to the cause of such strange disturbance; didst thou not tell me with a cunning smile that thou hadst dreamt that I was faithless to my wedded love? Reference to this incident will assure thee that this message really comes from me. Don't therefore be led away by any false reports about me. Be assured that I am doing well—as well as my present circumstances permit. Separation far from lessening one's love intensifies it.”

The Yaksha requests his cloud-friend to hasten with the message to his beloved and bring back a consoling reply from her. He does not now expect any reply from the cloud; for when the thirsty *chataka* prays to the cloud for water, 'his only reply is the falling rain.' The noble-minded ever reply by deeds and not in words. This task over, the cloud is at liberty to roam wherever he pleases. May god bless him for his kindness and may he never experience like himself, the pangs of separation from his brilliant spouse, the lightning.

Kubera's heart was touched by the Yaksha's tender love to his wife as shown by the message, restored him to his wife and made them both happy beyond measure.

ABHIJNANA SAKUNTALAM (Continued).

These thoughts flit rapidly before him one after another. Under their influence, he forgets the present. All his thoughts are of the past and he begins in imagination to live over those old days again. The picture before him is no longer a picture. It has life and reality. It appeals to him as vividly as Sakuntala's own dear self. He beholds her as he saw her the first time, in the naive enjoyment of the watering of her beloved vegetable friends, with her playmates around her. Soon his eye settles on the bee that harassed his love, by attempting to sip the honey from her cherry lips. The sight though seen in a picture, revived all his former animosity for the vile intruder. He fires up, and rates the poor honey-sucker like the stern repressor of evil-doers that he was. He would have gone on thus, happy in this clear illusion, but for the unlucky fool, who rallied him upon the folly of getting into a passion with an innocent picture. Ah is it really a mere picture? Must there be an end to this fond dream that I have been dreaming? Dear friend, why did you remind me of the reality? How happy was I in the illusion?

दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥

“Oh how happy was I enjoying the sight of my beloved, and not a whit doubting the reality of it. But you by bringing back memory, have nerved my love into a picture again.” His Sakuntala had returned to him during that short while, not a mere picture, but his very Sakuntala, and his friend, by the magic of telling the truth, had turned her into a picture. Oh the loss of it! The profuse tears fill the eyes and dim the sight. Does fate deny him even the poor consolation of looking at her picture?

प्रजागरात्खलीभूतस्तस्या स्स्वप्ने समागमः ।

यापस्तु न वदात्येनां द्रष्टुं चित्रगतामपि ॥

“Oh sleeplessness frustrates all hope of being united with her even in a dream; and these cursed tears would not let me see her even in a picture.” How cruel a destiny!

And chance brings to his notice that supreme happiness of progeny, that security of his house, which he had so cruelly turned from his very door. There occurs a case of a merchant drowned in a voyage without leaving children to inherit his name and property, and this causes these remorseful recollections, so harassing to the distressed soul of the king.

All this while, the nymph Sanumati, friend of Menaka the mother of Sakuntala, had been a witness of this scene. Her heart is profoundly touched at the genuine sorrow and sufferings of the king and she makes up her mind that this shall be no longer; for the gods have so ordered it that the bereaved king shall find his lost wife and be happy.

The Gods had found great difficulty in dealing with giant Durjaya son of Kâlanemi, and they have therefore ordered that Dushyanta is to have the honor of slaying him, and this was the pretence for making him come across his wife and child on his way back.

The king is too distracted by his sorrows to be fit for such a heroic enterprise as was preparing for him. Matali the charioteer of Indra, who came to fetch him found that he had to rouse the dormant valour of the king, before he could break to him the message of the Gods. And for this purpose he took hold of the poor innocent fool whirled him invisibly upwards and down again, all this while making as if he were going to eat him up piecemeal. The shrieks of the poor victim rouse up all the old fire in the king, and he takes up once more his invincible bow. Matali now casts off his disguise, and accosts Dushyanta in the friendly tone of the messenger of the Gods, and in the end the king gets into the aerial car heavenward bound.

He is thoroughly successful in the war that ensued with the giants, high honors elate his soul in heaven, the lordly Indra making him share his very throne, and he is sent on his way home crowned with glory. The wild magical descent soon

brings him to the peaks of Himavan, in the vicinity of the hermitage of the renowned Mârîcha. The scene, so grand, so unwordly like, so calm, so full of holy associations, naturally elevates his soul, and he longs to see his holiness the son of Marichi and the father of the gods. There was the hoary sage, absorbed in beatific meditation of the Supreme, his mortal prison absolutely forgotten, half overgrown with anthills, abounding in serpent sloughs, his neck almost strangled by decayed creepers, his *jatâ* hanging down his shoulders, a strange mess of bird's nests—this holy sight was in view. What strange indifference to the good things of the world in the midst of such a rich profusion of them. The almost fabulous beauties of Himavan had not the least attraction for the holy men there living, the gold lotus ponds, the diamond-seats, the beavies of divine nymphs—these were treated by them as if they were not.

यत्काङ्क्षन्ति तपोभिरन्य मुनयस्तस्मिंस्तपस्यन्त्यमी ॥

“What other holy *munis* hope to attain by heavy penance, these they do penance among.” उत्सर्पिणी खलु महतां प्रार्थना “High pitched are the aspirations of the great” remarked Matali.

Matali left him alone for a while to seek an opportunity for the audience of the sage. Thus left alone to his reflections, he is attracted by the voice of a female hermit rebuking a child. He looks round, and what a sight greets his eyes! what a diminutive Hercules. This child here of unchildlike strength.

अर्धपीतस्तनं मानुरामर्दक्लिष्टकेसरम् ।
प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति ॥

“drags by main force for a play thing with relentless grasp of the dishevelled mane a helpless lion cub in the act of sucking” while the wretched mother looks piteously on. The good women of the hermitage stand aghast at this rough treatment of their pets. They try to frighten him and to coax him but all in vain. One of them looks about for help, and seeing Dushyanta standing near, calls to him to release the lion cub from the relentless grip of the child. He mistook the child for a Rishi's son, but is at once corrected. The lady is greatly astonished at the close resemblance of the features of the

stranger to those of the child. The king is informed that the child is of Puru's line. He is further told that the mother of the child was born of an Apsaras in these same forests. The king's mind begins to think upon possibilities. Here opens the door of hope. He asks to know the name of the child's father, and he receives for answer "Who would mention by name the deserter of his lawful wife." This is a much surer sign to hope by. He comes to learn that the mother of the child was called Sakuntala. But he combats resolutely against all risings of hope "It may be a mere coincidence of names. Let me not build on that and suffer doubly." Hope clearly pointed towards re-union with his wife. But he had suffered so hard he could not believe there was hope for him too. He so dreaded that hope would deceive him he did not run forward to meet it. But fate proceeds on her own lines. One of the women suddenly find that the talisman that was tied round the child's neck is missing. The king proceeds to pick it up. The women object to his touching it; but before he could be prevented he had already picked it up. "And why are we forbidden to touch it" the king asks. This talisman or *Rakshā* was given by Maricha at the ceremony of name giving, and it had such virtue that if it fell to the ground none might touch it but the child or his parents; if any stranger did touch it, it would at once turn to a serpent and bite him. Thus it was clear to the hermitwomen that this stranger was none other than the father of the child the great hero Dushyanta. Sakuntala is called in and the king prostrates himself at his wife's feet and earnestly begs for forgiveness of the cruel wrongs she had suffered. Ah! he is forgiven already. They are all happy — a happiness which shines in silent love. No rank outward effusions mark the scene of reunion; the bliss is the deeper seated. The happy family now goes to pay its respects to his holiness Maricha. He blesses them all, reveals the curse of *Dūrvāsas* as the cause of all the misery and foretells the future glory of their son. The last cloud has been dispelled. And that holy love, calm, deep and invincible, has succeeded in proving itself and triumphed over the chapter of accidents.

Q. Define a syllable, a foot, and a stanza. Name and explain their varieties.

A. A syllable (अक्षर) is a vowel with or without one or more consonants. It is divided into:

- (1) a short syllable (लघु or more briefly ल, symbol ७);
- (2) a long syllable (गुरु or more briefly ग, symbol —).

A short syllable is one which has a short vowel not followed by a conjunct consonant Anusvāra or Visarga.

A long syllable is that which has (a) a long vowel; (b) a short vowel with an Anusvāra or Visarga; (c) a short vowel followed by a conjunct consonant.

N. B. The last vowel of a *verse* (पाद) may be considered either short or long according to the requirements of metre.

Three syllables are said to form a *foot* (गण). And writers on Prosody have devised 8 Ganas or syllabic feet. They are:—

य ७ — — भ ७ ७ ७ म — — —
 र ७ — — ज ७ — ७
 त — ७ ७ स ७ ७ ७ न ७ ७ ७

They are generally thus given:

“आदिमध्यावसानेषु यरता यान्ति लाघवम् ।

भजसा गोरवं यान्ति मनौ तु गुरुलाघवम् ॥”

A *Stanza* (पद्य) consists of four Pādas or verses, each Pāda being regulated either by the number of syllables which it contains or by the number of mātṛās* in it.

A Padya whose Pāda is governed by the number of its syllables is called a वर्णवृत्त (sometimes simply वृत्त), and a Padya whose Pāda is regulated by the number of its mātṛās is called a मात्रावृत्त or जाति.

A वृत्त (i. e. वर्णवृत्त) is called समवृत्त if all its Pādas are similar i. e. have the same number of syllables; it is called अर्धसमवृत्त if its alternate Pādas only are similar, and त्रिवचनवृत्त, if all the Pādas are dissimilar. Each Pāda may consist of from one 1 to 26 syllables. But Pādas we generally meet with are those which

* The length of time required to pronounce a short syllable is a मात्रा. A short syllable is thus said to have one matra and a long syllable two.

have from 7 to 26 syllables. Those which contain more than 26 are called दण्डकाः.

Q. How should you proceed to scan any stanza given for scansion?

A. To identify a Pāda, divide its syllables into *Ganas*, see what *Ganas* they respectively belong to, take note of any syllable or syllables which may be left at the end after such division and see to which of the *Mnemonics* given below they conform.

N. B. In the mnemonics, म, न, म्, &c are also represented by म्, न्, म्, &c.

Q. What is a Cæsura?

A. The गति or Cæsura is the pause which we may make in reciting a Pāda. It is indicated by the names of certain objects whose number is generally fixed, e. g. रस means 6, लोक means 7 &c.

Q. Name and define the several metres occurring in the 1st 6 Sargas of Raghuvamsa and quote examples therefrom.

A. 1. अनुष्टुप् or Sloka. (8 syllable to the Pāda or Verse). Its marks. 1. The fifth syllable of each Pāda is short.
2. The sixth syllable of each Pāda is long.
3. The 7th is alternatively long and short.

For example of this metre see Ragh. Sar. I. Sts. 1 to 94 Sarga IV. Sts. 1 to 86.

2. उपजाति—The *Indravajra** and *Upendravajrat* when mixed in a Stanza form उपजाति or आख्यानकी.

N. B. Sometimes other meters, being mixed in a Stanza, gives rise to an उपजाति. E. g. Stanzas 1—74 Sarga II, Stanzas 1—62 Sarga V and Stanzas 1—84 Sarga VI.

3. पुष्पिताम्रा—The odd Padas must have each न्, न्, र् and न् and the even ones न्, न्, न्, र् and न्. There is a cæsura at the 10th syllable. e. g. Stanza 76 Sarga V and Stanza 86 Sarga VI.

(To be Continued).

* इन्द्रवज्रा (11 syllables to the Pada) “स्यादिन्द्रवज्रा ततजास्तोगौ”.

† उपेन्द्रवज्रा. (11 syllables to the Pada) “उपेन्द्रवज्रा जतजास्तोगौ”.

1. तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम् । SI. 2.

Cf. I have ventured,

Like little wanton boys that swim on bladders,

This many summers in a sea of glory,

But far beyond my depth.

Shakespeare. Henry VIII.

2. प्रांगुलम्ये फले मोहादुद्धाहुरिव वामनः । SI. 3.

Like a dwarf foolishly lifting up his arm to pluck a fruit hanging high and accessible only to a tall man.

3. मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः । SI. 4.

Once a gem has been bored through, it is easy for the thread to go in.

4. हेमनः संलक्ष्यते ह्यग्नौ विशुद्धिश्श्यामिकापि वा । SI. 10.

The purity of gold is tested only by Fire.

5. सहस्रगुणमुत्तृप्तमादत्ते हि रसं रविः । SI. 18.

The sun draws up water only to return it a thousand fold.

6. सन्ततिः शुद्धवंश्या हि परत्रेह च शर्मणे । SI. 69.

Issues of pure descent lead to happiness here and in the world to come.

7. प्रतिबध्नाति हि श्रेयः पूज्यपूजाव्यतिक्रमः । SI. 79.

Indifference towards the worthy brings ruin.

CANTO II.

8. भक्त्योपपन्नेषु हि तद्विधानां प्रसादच्छिह्नानि पुरःफलानि । SI. 22.

Such marks of favour to a devotee betoken the speedy fulfilment of such a one's desire.

9. न पादपोन्मूलनशक्तिरंहः शिलोच्चये मूर्छति मारुतस्य । SI. 34.

The force of wind can uproot a tree but is of no avail against a mountain.

10. शास्त्रेण रक्ष्यं यदशक्यरक्ष्यं नतद्यशःशास्त्रभृतां क्षिणोति । Sl. 40.
Inability to protect something, which cannot be protected by arms does not in the least detract from the glory of warriors.

11. स्थातुं नियोक्तुर्न हि शक्यमग्रे विनाश्यरक्ष्यं स्वयमक्षतेन । Sl. 56.
A servant cannot stand before his master after having failed to protect his charge, himself unhurt and uninjured.

12. सम्बन्धमाभाषणपूर्वमाहुः । Sl. 58.
The friendship of the good springs up at the first acquaintance.

CANTO III.

13. क्रियाहि वस्तुपहिता प्रसीदति । Sl. 29.
Efforts when directed to proper objects bear fruit.

14. पथः श्रुतेर्दर्शयितार ईश्वरामलीमसामाददते न पद्भितम् । Sl. 46.
Great men who show us the paths of the Vadas do not themselves take to evil ways.

15. यशस्तु रक्ष्यं परतो यशोधनैः । Sl. 48.
One should maintain one's honor against the enemy.

16. पदं हि सर्वत्र गुणैर्निधीयते । Sl. 62.
True merit seldom fails to find its appreciation.

CANTO IV.

17. प्रणिपातप्रतीकारः संरम्भो हि महात्मनाम् । Sl. 64.
Submission is the only remedy to assuage the wrath of the great.

18. आदानं हि विसर्गाय सतां वारिमुचामिव । Sl. 86.
Good men collect (taxes) only to give away in charity in copious showers like clouds.

CANTO V.

19. सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथं तमिस्रा । Sl. 13.
How can volumes of smoke observe the sight of men in the face of the dazzling light of the sun.

KALIDAS—HIS SUGGESTIVENESS (*Continued*).

And thou fliest, though formed to move on the ground. All this, however, may not save thee. Thy unrelenting foe sees thy misery and would still sacrifice thee to his love of sport.

Such a pathetic spectacle, moving our pity for the wretched fate of the creature, our tenderness for the innocence of the victim, and exciting an anxious hope that it would escape by its fleetness of foot, is all presented in those four lines. How it appeals, and pleads volumes! Bâna, the most profuse of our prospects would have expended an incredible wealth of language to depict such a situation. And yet it all happened in a short time, and the reflection itself took scarce more time than is required for a glance and a thought.

And again how naturally the feelings rise out of what appears to be the description of fact. The deer bends back to look at the pursuing car. How true to nature! How by indicating the signs which nature exhibits, sympathy is evoked for that condition which is meant to be shown. Not by direct statement of the feeling itself is the object of the poet obtained; for then the poetry would become tame. It is by the adoption of nature's own language, so as to allow the actual event in all its striking features to happen in the mind of the reader, leaving it to suggest the pregnant idea, that the flash in the poet's mind is able to cause a similar vibration in the heart of the reader.

We shall pass by—space bids us,—those light touches which reveal in its calmness of atmosphere the outward appearance of the dwelling of the rishis, and other bright gems of poetic worth. When Dushyanta sees Sakuntala—who is to become his other self,—and hears the remark of Anasuya blaming Kanva for employing the lovely maid in the manual labour of tending the plants, his mind responds thus to the thought.

इदं किलाव्याजमनोहरं वपुः
तपःक्षमं साधयितुं य इच्छति ।
ध्रुवं स नीलोत्पलपत्रधारया
शमीलतां छेत्तुमृषिर्व्यवस्यति ॥

“He who would render serviceable unto works of piety, this form lovely by nature without the aid of art—he tries but to sever the *sami* creeper with the keen end of the blue lotus leaf.”

Let alone the beauty of the simile in itself, what tenderness for a thing of beauty is revealed by those short lyrics! The delicate beauty of the frame, which unfits the person for severe labour, excites in the hero's mind a regret for her, and a reflection on the judgment of the parent who did not know what kindness was due to a tender blossom. Could he, the sage Kanva, have desired her to fulfil all the duties of the hermitage. But he is after all but a hermit unacquainted with beauty and tenderness.

And this beauty was nature's own formation not bedizened with the contrivances of the toilet art. False beauty, beauty contrived for show, it is hinted, is not worthy to be treated with tenderness.

Pregnant as is this verse with the brimming ardour of a youthful admiration and tenderness for the loveliness of natural beauty, we miss in our English translation that electric vibration which is perceptible in the original. We are but trying to regale the public with pickles and extracts, being unable to convey the article in the fulness of nature's sweetness.

A short yet touching insight into the heart of the lover is given in the question the king puts to Priyamvadâ. His anxiety is whether the lovely maid he has seen and fallen in love with has been destined to be given in marriage at all by her parent. His hopes all hanging in the balance, he asks

अत्यन्तमेव मदिरेक्षणवद्भाभि-
राहो निवत्स्यति समं हरिणाङ्गनाभिः ॥

“Is she to live for ever with the female deer lovely for their looks of simplicity?”

The indication of the company of the innocent deer, where in the hours of the young female hermit will have to be passed, serves to centre a range of visions of the possible future, in which his love was to pass a life of innocence and quiet, undisturbed by the perturbations of worldly love, in nature's own retreat, and in the company of creatures innocent and lovely as herself. He imagines her living a life of [peaceful bliss, secluded from the turmoil of the world, her only diversion the company of the gentle deer. And when he thinks of it he cannot help agreeing that it would be lovely in a way, but would rather that it be otherwise.

When he learns however that Sakuntala is destined to be given in marriage to a worthy husband, his heart feels a world of relief, which is expressed in the exhilaration of the following

भव हृदय साभिलाषं संप्रति सन्देहनिर्णयो जातः ।
आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् ॥

“Heart, be thou full of desire, for my doubts are solved; that which thou thoughtst was fire is a precious diamond which thou may'st touch.”

The full and free indulgence of the desire that was growing in his heart was with difficulty, held in check by his reverence for the moral ordering of the world. His strong willed manhood would not suffer his heart to dwell on hopes which it would be impious and selfish to cherish. Yet was the lovely beauty of the maid of the woods necessary to his earthly happiness, and it was a blissful relief to his ardent birth of love for him to know that it did not run counter to the laws of the social ordering, to which every member of it was bound to bow his head, to sacrifice, if need be, all private interests and longings. He seems, at it were, to be the bearer of this glad tidings to his heart. He reassures it, bids it be of good cheer and hope. For, that which, it was feared, might, if selfishly pursued have ruined his soul, proves after all to be an object to which he may aspire and which he may hope one day to wear. “It is not impossible,” he says to himself, “that I may succeed in

making this lovely object my own, in all duty, that I may be happy in the possession of it."

Still passing by, we shall dwell a little on that touching love appeal, Burns'-like in its simplicity, which Sakuntala writes on her lotus leaf billet, and reads to her friends.

तुञ्ज ण आणे हिअ अं मम उण कामो दिवावि रत्तिम्मि ।

णिग्घिण तवइ बलीअं तुइ वुत्तमणोरहाइ अंगाइ ॥

"Thy heart I know not, but love with relentless force scorches my every limb endued with longing for thee."

Entirely in the dark whether her unreserved petition would meet with returned love, yet unable to parley with the volcanic power of the feeling that was within her, she takes the hazardous step of addressing a stranger who may refuse her with scorn, feeling herself constrained to cast herself on his mercy. Those short words "I know not thy heart," show the depth of her love and the extremity to which, she, a high-minded soul, is impelled by it. Juliet's love for Romeo was not more intense.

Relentless is the force of her love. Urged by it has she taken this step. It seems to live, as it were, in every tissue of her physical frame.

No more powerful love appeal can be conceived. And yet how simple. How all the momentous doubts, fears, and longings are all conveyed by the simplest statement of concrete facts. It is the facts of life that arouse our emotions, the strongest as well as the weakest; this is the secret of Kalidasa's, nay, of every true poet's power. Those facts that in actual life move us, these, if imagined with faithfulness to nature, to human experience, cannot but move us in a world of imagination likewise. One would think that Kalidas must have loved as deeply and as ardently and as much in real earnest, not out of sentiment, as Robert Burns himself, though like Shakespeare he possesses faculties which shows him to be master as well as slave to Love. When love is the theme, none can transcend the intensity of Kalidas, not even Nature herself, for, according to orthodox opinion Kalidas is but the embodiment of Sarasvati, who, as I conceive, represents all the powers of Nature.

BHAVABHUTTI'S MALATI MADHAVA.

The plot of Malati Madhava has been spun out purely from the imagination of our poet. To make his story appear quite natural to his contemporaries, the dramatist has introduced many habits and manners current in his days. The very city *Padmavati* where the scene of the whole Play is laid, has been identified by some of the western scholars with *Ujjain*, and by others (1) with *Pataliputra*. The nearness of *Padmavati* to the *Vindya mountains*, and the mention of the temple of *Kalapriyanadha*, the well-known (2) place of pilgrimage at *Ujjain*, as existing in the same city (*Padmavati*), by the dramatist, make the former supposition to be a true one. Before proceeding to examine the Play proper, it will be well here to attempt a short description of *Ujjain* where the events of the drama are said to take place, and a brief sketch of the state of civilization among its inhabitants, as illumined by the author in this work.

Ujjain was then a well-built city (with its tutelary goddess), in the neighbourhood of the rivers *Para* and *Sindhu*, governed over by a king surrounded by his own courtiers. These favorites had exercised such an influence over the Rajah that even ministers found it necessary to secure their good will. The streets were filled with storied houses huddled together in a disorderly way, answering to the well-known description of Athens by the late Reverend Cardinal Newman. There was no strong police force and even the little army was too weak to hold against any two robust warriors. (3) There was a show of our modern police-system. Beat-constables (4) guarded the city during nights. The government owed its fixity to the good will

(1) "Pataliputra is never mentioned in the Puranas or Sanskrit books of antiquity. It had the emphatical name of *Padmavati*."—*Asiatic Researches*. Vol IX.

(2) Banabhatta in his exquisite *Kadambari* mentions this temple to be the ornament of *Ujjain*—महाकालाभिधानेन.....अवन्तीपूजयिनो नाम नगरी—

(3) Act VIII. *Malati Madhava*.

[4] नगररक्षिभिरुपहृतम्..... Ibid. Vide also *Dasakumaracharita* Uchchvāsa II. *Apaharavarmacharita*.

of the citizens, though election by vote or vote by ballot was unknown. Of course, kingship was hereditary. The rulers showed themselves to be orthodox and indulged in performing various sacrifices, which served them very well to conceal all their vices. Thus in Mrichchakatika, the inhuman king rashly transmuted the sentence of banishment (passed upon Charudatta, the most virtuous Brahman) into one of death. He did this from a sacrificial ground. The last straw breaks the camel's back. He became so very unpopular, that Aryaka killed him and quietly took his place. (5) Orthodoxy serves as a thick veil to all sorts of vices. Look at the convents of Europe during the middle ages. Some of them served as so many asylums for committing numberless horrible crimes under the cover of orthodoxy. Again, who could have expected such love intrigues from the Buddhist priestesses like Kamandaki that abandoned all the pleasures of this world and shut herself into cloisters (Vihara). But this is a digression. There was then no systematic war. One brave soldier was enough to subvert a kingdom and to pacify the enraged mob. The kings entrusted the management of their kingdoms to able ministers, and spent major portion of their time in harems. Small parks surrounded the city and maidens and youths resorted to them to amuse themselves. Wild beasts were domesticated and confined in cages in a particular corner of the park. Temples were erected in some of the pleasure-gardens. Both the Buddhists and the Brahmans were held in great estimation. This is in conformity with the fact that the successors of Vikramaditya encouraged both the Buddhists and the Brahmans. Persons of high rank visited the Buddhist Viharas and respected both the Bhikkus and the Bhikkunis who were highly learned. Very often, these convents supplied the place of colleges and even ministers sent their children to be trained there. The two ministers, the parents of the hero and the heroine were themselves trained in a Buddhist Vihara along with Kamandaki, the Buddhist woman appearing in the Play. These Bhikkunis were sometimes engaged in love-intrigues between

[5] This illustration has been cited, because these incidents above referred to, take place in Ujjain where the Scene of Mrichchakatika also is laid.

youths and maidens against their parents' will. This is a marked feature in all our natakas. The God of Love was worshipped annually in a particular garden during the Spring season of the year. This was the time for celebrating festivals and laying aside all hostilities. Similar customs are found in other countries also. A relic of this custom is still to be seen in our modern Kaman Pandigai. Omens were studied with great caution and augury seems to have been formed a separate department of study. The left side is lucky in woman and the right in man. Angasastra gives a detailed account of the involuntary actions of several limbs and muscles and their significance in fore-shadowing future events. Artificial magnets as well as the properties of loadstone were known to the inhabitants of Ujjain in the time of our bard. There is reference in the Play to a kind of disease which attacked and laid low the elephants. Women appeared in public and they rode on elephants. This fact has been cited, by a Western scholar, as one of the reasons to refer the time of Bhavabhuti to a date before the Mahomedan invasion and their influence over the manners and customs of the Hindus. The education of Women was not neglected, and the very fact that they now and then expressed their ideas in pure sanskrit, clearly testifies to their having received high education; for uneducated females talk in Prakrit alone. Love-letters written by both the sexes play an important part in all our dramas. Fine arts such as painting and music were cultivated, and youths and maidens attained very great proficiency in them. This is a clear evidence to be cited against the custom of early marriages. The maidens and youths should have reached their age of discretion to choose their loves with their own eyes. Again in the Play itself, we find other kinds of evidence to infer that Malati, the heroine was not less than twenty-five years of age, when she was married to Madhava. She was offered to Chamunda as a human offering; but, Rudhiradhyaya (6) The Sanguinary chapter states:— "Let the victim offered to Devi, if a buffalo, be five years old, and if human,

[6] It has been translated by W. C. Blacquire Esq, from the *Calica Purana*. The translation is found in Vol VI Asiatic Researches—

twenty-five." Hence the heroine when she was offered to Kali should be not less than twenty-five. Further the rules given by Apastamba (7) (about marriage rites) lead us to infer that marriage must have been contracted when both the parties were advanced in years. Apastambha says:—

यदहर्भार्यामावहते त्रिरात्रमुभया रधश्शय्या वृहच्चर्यम् (8)
क्षारलवणवर्जनंच (Sec. 8 Grihyasutra.)

Now turning to the description of Ujjain, dead bodies had to be taken away from the city to a burning ground (smasana the Indian churchyard) which is said to be haunted by Pisachas or devils feeding on flesh. Nor was this ground without its church. Adjoining this field of smasana, was situated a temple dedicated to Kali or Karali. As we have already noticed, the Pashandas wishing to obtain superhuman powers flocked to this temple and offered human sacrifices to the sanguinary goddess. A rare form of superstition the like of which we have not heard of, appears, to be prevalent in the time of our bard. When a person becomes utterly hopeless of getting at his desired object, his last resort is to go to these fields filled with dead bodies, and 'in a collied night' boldly sell the flesh of man 'untouched by trenchant steel' to the dreadful demons and goblins haunting there(9). Thus the hero, in his despair of losing Malati for ever, takes to smasana and sells human flesh:—

अशस्त्रपूतमव्याजं पुष्पाङ्गोपकल्पितम् ।
विक्रीयते महामांसं गृह्यतां गृह्यतामिदम् ॥

Act V. Mal. Mad.

Lo! his success is almost marvellous. Suddenly, he hears the voice of his beloved and arrives in time to save her from the hands of the cruel Aghoraghanta. Men and women indulged in all kinds of Yoga practices and attained supernatural powers.

[7] As we have already noticed our bard followed the Sutras of Apastamba.

[8] The bride and the bridegroom should abstain from *cohabitation* during the three nights succeeding the marriage day. See also the supposition that his commentator makes further on— यदि समावेशने ऋतु समावेशनञ्च स्यात्

[9] Gertal.

That the author himself was acquainted with such practices is unmistakably shown by a passage in the opening of the V. Act. Linga worship was also prevalent. Now take the word Kalapriyanadha—the name of the deity of Ujjain whose festivals are pitched upon to put the plays of our bard on board. People from all corners of India flocked to the temple of this deity, which was then the place of great pilgrimage. Bana mentions this temple. He calls the deity by the name *Mahakala*. The abstract notion underlying this name seems to be that Kāla or Time, the destroyer of all things new and old, has been identified with Siva or Rudra the god of destruction. The general notion that when the sun burns with all his rays the whole world will be burnt gave occasion to the conception of a deity like Rudra with fire on his forehead. In Vedic times, Rudra was the deity representing storms, (10) and we know that nothing is more destructive than storms. It will be interesting to note how these three stages—Rudra as a deity presiding first over 'storms', then over *fire*, and lastly over 'time'—were developed. Nothing but the emigration of the fair Aryans from mountainous and very cold regions abounding in storms, to a hot country like India where the scorching sun is almost unbearable, can account for the change in their conception of the God of destruction. The abstract idea of Time being the destroyer of all things is more modern and is perhaps coeval with the period of philosophical speculations. It is then that we find that wheel or chakra is conceived as the symbol for denoting the fleeting Time. It is not to be understood that these conceptions succeeded one after another completely erasing the one which precedes. It has been a tendency among the Indian Aryas not to give up totally their beliefs but to adopt them to the times as they change. All the three might exist simultaneously in different parts; because, each stage is represented by a deity, whose temple in eyes of a thoughtful observer, stands as a lasting monument of the

[10] "Rudra the god of the storm, is repeatedly invoked in the Rigveda. Derived from the tumult of the tempest, the name signifies "the roarer," "the howler." He is the father of the maruts, or winds"page 328 Vol. IV. Dunkar's History of Antiquities.

conception of the people at a particular period. Rudra, as the god of storms, has no temple in India since that idea was prevalent among the Aryas in their ancient homes. It was thus that the supreme deity has been viewed in various aspects, and consequently innumerable gods such as Brahma, Vishnu, Siva Linga, Kali, and Sakti come into existence each having its own followers. In order to impress on the minds of men a sense of their total and absolute dependance on him, by whom they live, and from whom they have their being, invented the hieroglyphical figures of *Brahma*, *Vishnu*, and *Siva* as emblematical of *Creation*, *Preservation*, & *Destruction* respectively. These are referred to *Matter*, *Space* and *Time*; and were painted *Red*, (representing substance or matter), *Blue* (representing the apparent color of space) and *white* (contrasting the black night of eternity) respectively. Hence *Red* pertains to *Brahma*, *Blue* to *Vishnu* and *White* to *Siva*, in our Puranas, although the original signification has been forgotten. Again when each of these gods is viewed in other aspects, several sub-dieties or minor-gods result. Thus Vishnu has been identified in Vedic times first with *sun*, then with *Indra* and lastly with *sacrifice*. (11) It is also interesting to observe that in the Pauranic Period, he exists first in ten forms and then in seventeen forms each having its particular followers or sect. Sakti means power or force. According to *saktas*, all other gods are subordinate to their goddess. Its signification is, a god, however superior he might be, cannot do anything without 'force'. People have completely forgotten these significations and each sect follows what its ancestors had pursued. If you question a bigoted *sakta*, his answer will be, that his deity is superior to all other gods, simply because she has done, according to *Devimahatmya* what other gods were unable to perform. He will quote slokas from that Purana to show that other gods praised Sakti and got boons from her. A *sivaite* will similarly cite verses from *skanda* or *Halasya* to prove that *Siva* is above all other deities. Such are the ignorant notions of the people and such are the evils of innumerable Puranas. Yet the Religion of the Hindus consists in worshipping only one God. It is the Religion of the Upanishads.

[11] "यशोवैविष्णुः—Purushasukta, Rigveda X mandala.

To return to the subject, the inhabitants of Ujjain worshipped Mahakala or Kalapriyànadhā. (12) From very ancient times the practice of men committing suicide in extreme sorrow by falling into a mass of fire, was prevalent among us. Instances may be cited from Mahabharata. Even in this Play, Bhurivasu the father of the heroine, seeing that his daughter was lost, jumps into a mass of fire, (13) when he was miraculously saved by the magical powers of Saudamini. We thus see that the custom above referred to, existed at Ujjain during the time of our author. In the same Act, Bhavabhuti refers to another method of committing suicide in extreme sorrow, which also was observed in Padmavati. Kamandaki and others, thinking Malati to be no more, resort the top of a lofty mountain and are ready to put an end to their existence by falling down from such a height, when fortunately news reach them that the heroine is alive. (14) In this Play, the manager after uttering the Nandi or Benediction slokas says:—

अलमतिविस्तरेण (पुस्तोऽवलोक्य) अवेउदितभूयिष्ठपभगवानशेषभुवनदीपकस्तपनस्तमुपातिष्ठे ॥

It was this passage that led H. H. Wilson to infer that "the Hindu dramas were represented early in the morning". (15) With due reverence to his admirable attainments and service in the cause of Sanskrit Literature, I am sorry to state that nothing can be farther away from the real state of things. One completely accustomed to the Hindu habits and manners cannot easily digest it. According to his inference, early morning which is assigned for performing morning prayers and rites which are enjoined to be done exactly when the sun is half risen, is pitched upon for putting a play on the stage

[12] "Kalapriya, according to Vayu Purana, is said to be a form of the sun worshipped to the south of the Yamuna, and Kalapriyanadhā his lord or god implies a Linga, the construction of which is attributed to the sun."—H. H. Wilson, Hindu Theatre Vol. II.

[13] Act X. Malati Madhava.

[14] I bid.

[15] Wilson's Hindu Theatre Vol. XII. Malati Madhava page 10.

before assemblies of learned men. Hindu habits unmistakably show that such a thing cannot be. Even story-telling generally takes place after the evening falls. In Bana's Kadambari, all the sages living in a forest entreat Jabali to tell them the history of the parrot. His answer is 'It is long; the evening approaches; we will have to attend to our prayers and worship fire. I shall relate after our evening meals. If so, how are we to interpret the lines which led to his inference. The passage is simply introduced to avoid a sudden break in passing from Siva to the Sun. The manager pretends to see the sun rising and thus creates for himself an opportunity to address prayers to him. The verse (16) addressed to the sun forms really a part of Nandi. It may be urged against me that the author need not have created for himself such an opportunity at all and the passages might have been safely omitted. In those days, sun was worshipped before doing anything with a view to succeed in the attempt. Even now Sūryanamaskāram forms an important part of our morning rites. It is considered to be the antidote against disease. It is the last resort to revive an expiring patient. Bhavabhuti as a descendant of the most Vaidic family consisting of Brahmavadins and himself learned in the Vedas, cannot but pray to the sun-god before undertaking a work wherein he felt a great diffidence. The play itself is very long and unlike his other two works, he has to work up its plot also out of his own imagination and hence the diffidence. Apart from the passage being explained away as a dramatic contrivance to introduce a prayer to the sun-god, it may be taken as referring to the time of the commencement of the incidents mentioned in the I Act—the early morning being the time of the meeting of lovers in the grove, since the Act itself comes to a close when Makaranda, the friend of the hero observes "the monarch of a thousand beams' now darts his hottest rays; 'tis noon' let us go home". Thus we see that the duration of the I Act is half-a-day. The II Act extends over the other half. Then there is an interval of (at least) one day. The III & IV Acts take place in half-a-day,

[16] कुरुगणानां त्वमासिनहसामाजनां विश्वमूर्ते..... Prologue Malati Madhava

and the night of that day being the time of the V Act. The VI, VII and VIII Acts extend over the period of a day and night. Lastly IX and X Acts covering one full day, the time of the whole drama may be asserted to be four days. We have thus arrived at the conclusion that H. H. Wilson's inference is not tenable.

Now as to the style of the Play, it is very diffusely written without much dramatic art. Some passages are unusually long and evidently show that the author introduced them simply to display his erudition. The introduction of a Dandaka in the V Act is another instance of our poet's learning. As we have already remarked minutest details of nature are described and the passages illustrating the feelings of a lover in Viraha are unsurpassed. Some of them are melody itself.

Turning to the Work proper, the Prologue that succeeds the opening Nandi or Benedictory slokas addressed to Vinayaka and Siva, contains a prayer to the rising sun, and expresses in the form of a dialogue between the manager and his attendant, the renowned Vaidic parentage of the author, the merit of his work &c. The poet speaks of his own high parentage and grows proud of his own attainments. He says:—

ये नाम कोचदिह नः प्रथयन्त्यवज्ञां
जानन्ति ते किमपि तान्प्रति नैष यतनः ।
उत्पत्स्यतेऽस्ति मम कोपि समानधर्मा
कालोह्यं निरवधिविपुला च पृथ्वी ॥

This puts me in mind of what Wordsworth says about his own work. He says of 'The white Doe of Rylstone' I have little to say, but that I hope it will be acceptable to the intelligent for whom alone it is written". (17) The concluding portion of the Prologue has been introduced simply to acquaint the audience with the characters that are to enter the stage. But the attendant and the manager questioning each other as to who should take the characters of Kamandaki, Avalokita, Madhava and Malati, appears quite unnatural and loses all its dramatic realities; it may be ranked with the conversation among the

[17] Introduction to the white Doe of Rylstone.

shrewd actors of the Play of *Pyramus and Thisby* in Shakespeare's *Midsummernight's Dream*. Then begins the Act proper. The opening scene is in the convent of Kamandaki. The conversation between Kamandaki and her attendant Avalokita elicits the following facts:—Madhava the hero, has been sent to Padmavati by his father Devarata, the minister of Kundinapura. He is to be trained in the Vihara of the Buddhist abess. The secret object of Devarata is to remind Bhurivasu the minister of Padmavati of the promise of uniting their progenies, contracted between them in their early years when they were studying in a Buddhist college along with Kamandaki; for, Bhurivasu has now a fair daughter named Malati. The minister of Padmavati seeing his friend's son, wishes to fulfil his promise. But his king compels him to unite his fair Malati with an old and ugly courtier Nandana. He dislikes this idea and requests the Buddhist abess to contrive a secret marriage between his daughter and Madhava in such a manner that he might at last deny all knowledge of such a union. Malati beholds Madhava from her casement and is smitten by his beauty. Kamandaki has also taken upon herself the task of uniting Madayantika Nandana's sister with Makaranda the bosom-friend of our hero. Then the scene is shifted to a garden where Madhava sees Malati and becomes enamoured of her. The garland that he is making, he hands over to Lavangika the intimate companion of the heroine at her request. When the heroine riding an elephant disappears at a distance, our hero returns absent-minded. His eyes fail to catch his surroundings. His friend sees him and guesses his love. Madhava candidly admits to his friend that he has been led on by Avalokita, the maid-servant of the abess, to the garden to witness the festivals celebrated in honor of the God of Love and that the fair daughter of the minister has carried away his heart. He indulges in describing her beauty. He further adds that she is also love-sick and cherishes passion for some happy youth. Makaranda consoles his friend by assuring him that he (Madhava) himself was the object of her love; when, Kalahamsa, the servant of the hero brings in a picture of Madhava's form portrayed by the lovely hand of the minister's graceful daughter. This clears all doubt and Madhava draws the figure of Malati by

the side of his own in the same canvass, and writes a verse under it. This canvass at last reaches the hand of Malati's bosom-friend Lavangika. The Act itself comes to a close when the sun reaches the meridian.

In the II Act, Lavangika hands over the garland and the picture to Malati—"the high-born maid soothing her love-laden soul in her palace tower". She consoles her. The delightful presence of our hero has brought on her delicate frame a fiercer fever. Her companion induces her to seek the hand of her lover without thinking any more on the subject. But "the course of true love never runs smooth". The noble heroine would rather put an end to her own existence than displease her father who has sacrificed her to the king's will. At this juncture, Kamandaki visits the heroine; and in this interview, she indirectly mentions the high parentage, the remarkable merits and the beauty of her disciple Madhava. The abess mentions the advances made by Sakuntala, Apsaras and Vasavadatta to join their lovers without the consent of their parents. She also censures the relentless minister. Thus deepening Malati's love, she withdraws to her convent in the evening.

Then begins the III Act. Here Malati is led by Kamandaki and Lavangika to the public garden adjoining the temple of Sankara, where the hero already lies hidden under a shady bush. The heroine goes to the same spot lending her ears to the beautiful description of the garden by her companion. After plucking flowers from the creepers, the heroine and others sit down under the arbour. Madhava lying unobserved enjoys the sight of his love. The Buddhist mother describes the sufferings of our hero and Lavangika responds by giving a pathetic description of Malati's pangs. This lovely scene is at once brought to a close by a shrieking noise at a distance caused by a tiger breaking its cage and committing terrible havoc. Madayantika the sister of the courtier stands very near being torn to pieces. Here the poet puts a very long description of the dreadful acts of the enraged beast of prey, in the lips of a frightened lady. *This mars the dramatic effect* of the play.

Terror stupifies a person and silences him. He cannot be expected to burst into a long description at that moment. It is against human nature. Suddenly Makaranda jumps and places himself between the tiger and the exposed lady fights with the beast which falls down lifeless. In the end, he himself swoons.

In the IV Act, the hero and others in the garden of the shrine of Sankara, run to his succour. The misery of his friend is too much for our hero who also faints. Malati and Madayantika help the hero and his friend in recovering from their swoon. Suddenly a servant of Nandana announces to Nandana's sister the happy news of the king's giving away Malati to her brother. The sister is highly delighted and returns home, casting a loving glance at her lover and benefactor Makaranda. The news is enough to drive our hero to despair. He grows despondant. Kamandaki's assurance in getting him Malati is of no avail. The heroine also grows quite dejected when she is torn away thence by a call from her mother. The hero, in despair, determines to have recourse to mysterious rites for gaining his object; this takes us to a dreadful scene of Tantrika worship. Here is the end of the IV Act.

The scene of the V Act is laid in Smasana. The genius of Bhavabhuti finds itself quite in its element when depicting a scene of magnificence or terror. Kapalakundala goes in search of a victim to be offered to Kali by her preceptor Aghoraghanta. Then appears our hero with sword in one hand and flesh on the other, picturing to his mind the lovely form of his dear Malati. He hears a noise behind and indulges in a dreadful description of the acts of the Pisachas and Goblins and stands as the vendor of human flesh. Here our author mixes शृङ्गार with भीमत्स i. e, love with fear. In describing the acts of female Pisachas, he indulges in a sort of unnatural slésa picturing a marriage scene side by side with a dreadful one. The verse runs thus:—

आन्त्रैः कल्पितमङ्गलप्रतिसराः स्त्रीहस्तरकोत्पल
व्यकोत्संसभृतः पिनह्य सहसा हृत्पुण्डरीकस्रजः ।
एता शोणितपङ्कुकुङ्कुमजुष स्सम्भूयकान्तैः पिबन्त्य
स्थिस्नेहसुराः कपालचषकैः प्रीताः पिशाचाङ्गनाः ।

(To be continued)

The great Bhavabhuti, the bard of Vidarbha, is a worthy peer of Kalidasa in merit and fame. It is in these two poets that the poetic genius of the Hindus has been consummated. It is an undeniable fact that a knowledge of these poets with their works, is indispensable to all lovers of Sanskrit. These leading dramatists of our literature are very often compared with each other. At the outset, we are struck with the fact that what Kàlidasa expresses in *Vyangya*, Bhavabhuti does in *Vachya sense*. To illustrate this, we shall cite extracts of similar sentiments from their works.

Dushyanta thus describes Sakuntala to his companion:—

चित्रेनिवेश्य परिकल्पितसत्वयोगा

रूपोच्चयेन विधिना मनसा कृतानु ।

स्त्रीरत्नसृष्टिपरप्रतिभाति सामे

धातुर्विभुत्वमनुचिन्त्यवपुश्चतस्याः ॥ (Act II Sākuntala)

“Was she endowed with the properties of life by the Creator after delineating her (placing her) in a picture; or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms. She appears to me like a matchless (the last,) creation of the loveliest of women [or like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the creator and her (graceful person); i. e, when I call to mind the divine power of Brahma, I cannot help regarding her as some faultless picture which he has painted and endowed with breath and life; when I recollect on her sylph-like figure, I am inclined to think she must have been formed in his mind by an ideal selection of the most beautiful forms. Or, it may simply mean,—whatever was the method of creation, whether she was formed by the hand, by first painting a beautiful figure and then breathing into it the principle of life; or by the mind, by collecting into one ideal model a combination of various exquisite forms; it is clear that when I recollect on the omnipotence of the Creator, and upon her loveliness, I must regard her as an unequalled beauty (or, as another creation of the goddess Lakshmi).

Side by side with this, we shall see how Mâdhava describes his love Mâlâti to his friend:—

Mâdhava says to Makaranda:—

सारामणीयकनिधेरधिदेवतावा

सौन्दर्यसारसमुदायनिकेतनंवा ।

तस्याःसखेनियतमिन्दुसुधामृणाल

ज्योत्स्नादिकारणमभून्मदनश्चवेधाः ॥ Act I Malati Madhava

“Her form was beauty’s shrine, or of that shrine

Radiant she moved the guardian deity.

To mould her charms, whatever nature offers

Fairest and best, had surely been assembled,

And love omnipotent was her creator.”

Again Dushyanta, hopeless of winning his love says:—

कामंप्रियानसुलभा मनस्तुतद्भावदर्शनायासि ।

अकृतार्थेपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥ Act II

“Granted my beloved is not easy to gain, still my heart encourages (itself) by observing her gestures (of love). Even though love has not accomplished its object, the desire of both of us anticipates enjoyment.”

Mâdhava, on a similar occasion, says:—

समानप्रेमाणं जनमसुलभं प्रार्थितवतो

विधौवामारम्भे ममसमुचितैषा परिणतिः । Act IV

“Adverse fate

Delights to aggravate my woes, and mocks me

With disappointment, after I have won—

No common prize—affection like my own.”

Thirdly, Kasyapa’s message to Dushyanta on behalf of Sakuntala, may be compared with Kâmandaki’s request made to Mâdhava on behalf of Mâlâti.

Kasyapa:—

अस्मान्साधु विचिन्त्यसंयमधनानुचैः कुलंचात्मनः

त्वय्यस्याः कथमप्यवान्धवकृतां स्नेहप्रयत्तिञ्चताम् ।

सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया

भाग्यायत्तमतःपरंखलु तद्वाच्यं वधूबन्धुभिः ॥ (Act IV)

“Having well considered us as rich in devotion, and the

exalted family of thyself, and that (face) flow of affection of this (maiden) towards thee [or the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [or with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife’s relations.”

Kamandaki

परिणतिरमणीयाः प्रीतयस्तद्विधानां

अहमपि तवमान्याहेतुभिस्तैश्चतैश्च ।

तदिह सुवदनायां तातमत्तः परस्तात्

परिचयकरुणायां सर्वथा मा विरंसीः ॥ (Act IV)

“My son, long-cherished friendship has endeared The interests of your house to me; and now That love is consummated, for mine old And tried affection, and for other causes, I may demand you listen to my counsels. Then, heed my words, and pledge your faith to me, You cherish this dear child most tenderly; When I no more behold her.”

These passages very well bear testimony to Prof. Wilson’s remarks—“Kâlidâsa has more fancy; he is a greater artist than Bhavabhuti.” There is more passion in the thoughts of the latter than in those of the former. Indeed Kâlidâsa is very brief and terse in his expressions, works upon our feelings and leaves much scope for the play of the reader’s imagination; but Bhavabhuti’s language is comparatively diffuse; he expresses the same idea in many ways with a view to leave a strong impression on the mind of the reader. He often describes human emotions especially the feelings of a man in Viraha (or separation) and in this respect, he surpasses his rival. He sometimes takes to describing the picturesque though it has an inimitable flow. Kâlidâsa’s style is *natural*, while that of Bhavabhuti appears a *little artificial*. There is more pedantry and passion

in the works of the latter. In some of his descriptions of nature and chivalric exploits,* Bhavabhuti excels Sir Walter Scott.

Prof. Bhandarkar has well remarked when he says "Bhavabhuti is skilful in detecting beauty even in ordinary things or actions and in distinguishing the nicer shades of feelings. He is a master of style and expression and his cleverness in adapting his words to the sentiment is unsurpassed."

Bhavabhuti sometimes indulges in very long compounds unsuited to the occasion. Hence his dramas are more fitted for the hall than for the stage. On the whole his excellences truly outweigh these defects. His language is full of melody. He is, in fact, a lyric poet. Harmonious as Sanskrit is, coming from Bhavabhuti it strikes us as more harmonious. Here is an instance:—

म्लानस्य जावकुसुमस्य विकासनानि
सन्तर्पणानि सकलेन्द्रियमोहनानि ।
आनन्दनानि हृदयैकरसायनानि
दिष्टथामयाप्यधिगतानि वचोमृतानि ॥

Act VI Malati Madhava.

In Bhavabhuti's dramas we see no character approaching the Vidushaka in the Plays of Kālidāsa. Probably he had no opportunity to make any attempt at wit: for in Viracharita and Uttararama charita both of which treat of the exploits of Rama; the introduction of a character like Vidushaka, the bosom-friend and courtier of the hero, will be out of place; and again, the heroes of Sākuntala, Vikramorvasi and Mālavikāgnimitra are not 'model husbands' and cannot for a moment compare with Rāma whose standard of matrimonial ethics is of the highest order and excludes all idea of a second love. Under these circumstances a Vidushaka in Rāma's palace will have no *raison d'être*; for—"It is only the low sun that makes the colour." In Mālatimādhava the hero is a Brahman and as such has no courtier. He has a bosom-friend in Makaranda whose social posi-

* Chivalric exploits--Makaranda and Madhava standing against the hosts of king's army. Act VIII Malati Madhava.

tion was equally high. To introduce a third person as the Vidushaka among them will mar the general harmony of the Play.

Tradition describes these luminaries—Kālidāsa and Bhavabhuti, the first and the last of the galaxy of poets and literary men of India divided at least by two centuries, as contemporaries who vied with each other in winning laurels in the court of the king Bhoja of Dhāra; and a characteristic anecdote prevalent about them runs thus—Bhavabhuti wishing to excel Kālidāsa secretly wrote first the drama of Viracharita and asked a student of his to take it to Kālidāsa. Learning that it was not much approved of by his rival, he composed Mālatimādhava which also, he learnt, was not up to the mark of his adversary.

He then resumed his task for a third time and produced his masterpiece of Uttararamacharita. When this play was taken to Kalidāsa, he was deeply engaged 'in the game of Sarasa' and Bhavabhuti, after all, found that the only fault which his rival was able to point out was a superfluous dot or anuswara in the last line of one of the Slokas.—

अविदितगतयामारात्रिरेवं व्यरंसीत् ॥ Act I Utta.

Meaning thereby one whole *night passed away* when their conversation *came to a close*. Removing the dot above एवं the passage would mean they *had much to talk*; but to their great surprise, the night ended (*passed away*). The next day when both these poets appeared in the king's court, Kalidāsa vacated his seat, and took his place in the next which Bhavabhuti used to occupy. To this Bhavabhuti objected. On being asked to explain his procedure, Kalidāsa said.—

काव्येवा नाटकेवापि वयंवावयमेववा ।

उत्तरे रामचरिते भवभूतिविशिष्यते

As a poet or a dramatist we (meaning himself) are unsurpassed; but in Uttararamacharita Bhavabhuti has gained a march over me.

But when arraigned before the tribunal of History, this tradition falls to the ground. Mr. R. C. Dutt in his most instructive volume on Ancient India has adduced arguments to

show that at least two centuries must have elapsed between these poets. His view is that the great patron of learning in whose court Kalidasa was entertained was Vikramaditya and not king Bhoja, and that by a passage in Kalhana's Rajatarangini and Hiouen Thsang's accounts, Vikrama's age has been conclusively fixed in the sixth or possibly in the fifth century after Christ. Mr. M. M. Kunte in his admirable essay on the vicissitudes of Aryan civilization in India observes—the testimony of Hiouen Thsang a distinguished Chinese traveller, of Albiruni an indefatigable *i.e.*, Mahamadan astronomer, and of Kalhan Pandit, author of a part of the Rajatarangini, the well-known history of Kashmir—this testimony, when it is sifted and adjudged, points to the fifth century after Christ, when dramatic poetry was written by Kalidasa, when Amarasimha distinguished himself as a lexicographer, and when astronomy was strenuously cultivated by Varahamihara's School."

There is a passage in the Aitareya Brahmana which says that Bhoja was the general name given to the ruler or enjoyer of the kingdoms in the southern region—(Malwa and other dominions adjoining it). The passage runs thus:—

दक्षिणस्यां त्वादिशिरुद्रादेवाष्पड्भिरुपपन्नैर्विशैरहोभिरभिषि-
ञ्चन्त्वेतेन च तृचैनेतनचयजुषतीभश्चव्याहृतीभर्भोज्याय*.....

... .. Passage 16 Adhy 4 Pan. 8.

Hence the great Vikrama the king of Ujjain in Malwa was none other than the great Bhoja in whose court Kalidasa was entertained according to the tradition. That Kalidasa was one of the nine jems in the court of Vikrama is evident from a well-known verse in Jyotirvidabharana Granda.† Prof A. Weber

* Then the Rudras inaugurated Indra in the southern region
... .. Hence all kings of living creatures in the southern region, are inaugurated for the enjoyments (of pleasures) and called Bhoja *i. e.* enjoyer.

†धन्वन्तरिक्षपणकामरासिह्वशं कु
भेताल भट्टखटकपर्ककालिदासाः ।
ख्यातो वराहमिहिरो नृपतेस्सभायां
रत्नानिवैवररुचिर्नव विक्रमस्य ॥

holds that Vikrama and Bhoja were one and the same person who lived between 1040—1090 A. D. Mr. Dutt states that Kalidasa's writings show that he must have lived in the fifth or sixth century A.D. when Pauranic Hinduism flourished, when temples and images were revered and when Hindu Trinity was worshipped and that the poet could not have lived in the first century B. C, when Pauranic Hinduism was unknown, when temples and images were despised and when the Hindu Trinity had not yet been conceived. In this connection it will not be out of place to state that Mrs. Manning remarks elsewhere† that *in the whole of Ramayana no temple is mentioned*. Nor does Apasthamba mention any temple or pauranic gods. This is to prove the recent date of our Puranas and temples. In almost all our *natakas* there are allusions or references to temples and Pauranic legends. In Kalhana's Rajatarangini there is a passage which says that Pravarasena having no legal claims to the throne of Kashmir, Vikramaditya of Ujjain, the recognized emperor of India, sent an eminent poet, named Matrigupta of his court to rule over Kashmir. This induced Dr. Bhau Daji to come forward with a bold theory that Kalidasa was none other than Matrigupta the contemporary of Vikrama and that Matrigupta and Kalidasa mean one and the same thing—the servant or the protected of the goddess mother Kāli. This appears to be more ingenious, than correct.

The successors of Vikrama were Siladitya Pratapasila about 550 A. D; Prabhakara Vardhana about 580 A. D; Rajyavardhana 605 A. D; and Siladitya II (610 A. D). This second Siladitya, also called Harshavardhana, was a great patron of letters. He is said to be the author of Ratnavali and the Buddhist drama Nagananda. Although a Buddhist, he revered the Brahmans. Dandin, the author of Dasakumaracharita, Banabhatta, the author of Kadambari, Subandhu, the author of Vasavadatta, and Bhartrihari, the author of the 3 famous *satakas* and Bhattikavya, were among the luminaries that shed a halo of lustre in his court. He established quinquennial festivities and invited all the pandits throughout the length and breadth of the land.

† Ancient and Medieval India. Vol I.

Whenever the intellect energizes, not one but all departments of knowledge appreciated by a nation are more or less simultaneously cultivated. About 648 or 650 A. D, the great Siladitya breathed his last. Fifty years later, his throne was filled by a weak prince *Yasovarman*, who was defeated by Lalitaditya that reigned over Kashmir between 693—729 A. D; and with his defeat the glory of Kanyakubja (Kanouj) was completely extinct. But Yasovarman was more a patron of learning than a warrior. His combats were more intellectual than physical. It was his court that the great bard Bhavabhuti adorned. A verse † from Rajatarangini illustrating the glory of Lalitaditya bears testimony to these facts. The Augustan era of our literature which began with Vikrama or Kalidasa comes to a close with Yasovarman or Bhavabhuti. Thus we see that our great favorite poets are removed from each other by two centuries. From the above, we may conclude that our poet Bhavabhuti flourished at the end of the seventh century. He has thrown full light on his native region and parentage in his works. He was a native of Padmapura in the country of the Vidarbhas, the modern Berars. He was born in the family of Brahmans surnamed Udumbaras, who followed the Taittiriya S'akha of the Yajur Veda and belonged to the *gotra* of the great sage Kasyapa. They were all Brahmavadins and performed several sacrifices.

‡ “Bhavabhuti's native place appears from the descriptions to have been somewhere near Chandrapura or Chanda in the Nagpur territories; where there are still many families of Marathi Desastha Brahmans of the Taittiriya Sakha of the Black Yajur Veda with Apasthamba for their sutra ... The river Godaveri must have been at or near his native place, from his descriptions of it as by one familiar with it, in the IX Act of his second Play, where it is introduced without much natural connection thus evincing the partiality of a native.”

(To be Continued).

† The verse runs thus:—

कविवाक्पति राजश्रीभवभूत्यादि सेवितः ।
जितो ययौयशोवर्मा तद्रणस्तुतिवन्दिताम् ॥

‡ Prof. Bhandarkar in his notes on Malati-Madhava

THE BRAHMANIC GRACE BEFORE MEALS.

The Brahman recites certain *mantras* and performs certain rites before and after meals. The rites are more or less regularly observed today though among the less orthodox section of our community the *mantras* have very often to shift for themselves. Young India now and then speculates on the significance of the rites, with conclusions flattering to itself if a little humiliating to its ancient forefathers. In those primitive times our Rishis dwelt in forests and sprinkled water round the food placed before them as a sort of safeguard against the intrusion of ants and other vermin which abounded in such places as a matter of course. Our present custom is therefore an interesting survival of an old usage which had a meaning once but which has lost it with the march of civilization. Such theories sometimes advanced in jest and sometimes in earnest are no doubt ingenious but not warranted by the real conception which underlies the usage. We propose therefore to explain its true significance in the present article.

Eating is not, in the view of our ancient Law-givers, simply catering to the creature comforts of man. It is a *sacrifice*, a *yajña* to the deities presiding over the vital functions. These deities are five in number and are known as *Prâna*, *Apâna*, *Vyâna*, *Udâna* and *Sâmana*. *Prânadevatâ* symbolises the breath of life. His seat is in the heart and the lungs, and he superintends the process of circulation and respiration. Thus comes the familiar saying हृदिप्राणः ।

Apâna deva presides over the life-wind in the body which goes downwards and out at the anus. His seat is the anus. He regulates the functions of the excretory organs such as the bladder and the intestines, as is evidenced by the current explanation of the term *apâna*—अपनयनाःसूत्रपुरीषादेरपानोऽधोवृत्तिः वायुः गुदस्थानः । *Vâyudeva* is a sort of *factotum* to the other gods and discharges the minor functions that pertain to vitality. All parts of the body come within the sphere of his activity, as is seen in the saying व्यानः सर्वशरीरगः. *Udânadeva* manages the several sensory organs. He presides over the vital air that rises up the throat and enters the head.

स्पन्दयत्यधरं चक्रं गात्रनेत्रप्रकोपनः ।

उद्वेजयति मर्माणि उदानो नाममास्तः ॥

Samānadeva has his seat in the cavity of the navel and controls the process of digestion. The agencies employed for the proper discharge of these several functions are commonly known as प्राणवायवः or the five vital *airs*; but a more correct conception would seem to have been that they were so many forces controlling the several functions of life, that they were all one in their ultimate essence and variously designated only in virtue of the various vital functions discharged. Thus for instance opines Annambhatta the author of Tarka Sangraha. "एकएत्रप्राणः स्थान (उपाधि) भेदात् प्राणापानादिशब्दैः व्यवहियते ।" These forces are supposed to be directed and controlled by the several gods above mentioned and the preliminary rites performed before meals symbolise the sacrifice offered to these deities in gratitude for the benefits conferred and in anticipation of those in store. It is not, at the same time, forgotten, that these gods are only servants of a Higher Will whose breath hath set all this machinery in motion.

Eating, being thus a sacrifice at the outset, has to be done in the proper form of one. Purity of person is insisted on as a necessary preliminary. This is the reason why Brahmans, especially in the northern parts, sit to their meals after a bath, if necessary, and a fresh change of apparel. All sacred rites commence with the Achamana and water is sipped thrice accompanied by the recitation of the holy names of God. A temporary altar is raised to place the sacrificial food on. This is done by simply smearing the ground clean and tracing on a certain portion of it a *mandala* in the form of a square in the case of a Brahman, a triangle for a Kshatriya, a circle for a Vaisya, and a semicircle for a Sudra. This is the purification of the sacrificial ground. Thus says Apastamba. "He may eat sitting on ground which has been purified (by the application of cow-dung and the like)"—Dharma sutras 1—5—17. Then a sacrificial vessel is placed on the consecrated spot. Madhavacharya says in his commentary on the Parasarasmriti that a gold, silver or bronze vessel is fit for the purpose or a lotus leaf. Apastamba says (Dharma Sutras 1—5—17) that a vessel made of metal becomes pure by being scoured with ashes and the like, a wooden

vessel by being scraped. The Brahman generally uses a plantain leaf for the purpose. Then freshly prepared food is brought and placed on it.

Apastamba and other writers on Dharma go into details over the characteristics of acceptable and forbidden food. Apastamba says that food that has stood for a night and food that has turned sour should not be eaten and likewise all intoxicating drinks are forbidden. It might be noted that in Apastamba's time Brahmans were flesh-eaters and so he gives minute rules as to what flesh was prohibited and what not.

The food thus placed is then purified. Water is sprinkled over it while Gayatri preceded by the Vyahritis is mentally recited. ओंभूर्भुवः सुवः

ओंतत्सवितुः वरेण्यं भर्गोदेवस्यधीमहि ।
धियो योनः प्रचोदयात् ॥

"Salutation to the Supreme being who pervades earth, air and heaven! We meditate on the adorable light of the Divine source of life. May he stimulate our understanding. Then water is sprinkled round the food and the Lord is implored to bless the food and endow it with the essence of life. "देवसवितः प्रसुवः" Oh Lord, thou source of all life, impart thy impulse." Then a few drops of clarified butter are poured over it. Again water is sprinkled round the food with the following mantra "सत्यं तु ऋतेन परिषिञ्चामि" With *rita* do I besprinkle *Satya* all round. This mantra is slightly varied in the night thus ऋतं त्वा सत्येन परिषिञ्चामि "With *Satya* do I besprinkle thee *rita* all round. Food and water are here alternately regarded as *Satya* and *rita*. Vidyananya thus distinguishes them. *Satya* he defines as "वाचायथार्थभाषणम्" or truth-speaking and *rita* as मनसायथार्थ वस्तुचिन्तनम् or discernment of truth by the mind (Vide Taittiriya Âranyaka Dr. Rajandra Lal Mitra's Edition p. 880). Loyalty to truth in mind, word and deed is the highest Indian conception of duty and the greatest praise that can be accorded to food and water, the nourishers of life, is to regard them as symbols of Truth. The idea seems to be that food and water sustain life and the life thus sustained is to be dedicated to the service of Truth.

Then comes आपोशन or the sipping of a small quantity of water. The fingers of the left hand are placed in contact with the leaf or the vessel on which the food has been served, the practice in all *Grihya* sacrifices being to place the fingers of the left hand in contact with the sacrificial vessel whenever oblations are offered. Then a few drops of water are poured in the right palm and sipped while the following mantra (32 Anuvaka 10 Papâthaka Taitt. Aranyaka) is being recited अमृतोपस्तरणमसि This means, "Oh ambrosial water, thou art the mattress."

We have already remarked that the preliminary rite before meals is a sacrifice offered to the several gods in charge of the functions of life and that these gods though regarded as distinct beings in reality represent the several capacities of the one Deity presiding over life. This deity is invoked by this mantra to respond to the invitations of the sacrificer and accept the seat of water now offered, before receiving the oblations. This cushion-seat of water beautifully symbolises the life-sustaining property of water. Vidyâranya thus comments on this mantra.

यताशयानस्यपुंसः मञ्जुकस्य उपरितनं पटादिकं उपस्तीर्यते,
तद्वत् प्राणदेवतायाः इदं उपस्तरणं । तथाच वाजसनेयिनः प्राण-
विद्यायां प्राणदेवतायाः जलवस्त्रत्वमामनन्ति ।”

(Taitt Aranyaka p. 853 Rajendra Lal Mitra's Edition).

"Just as a cloth is spread over a cushion on which a man sleeps, so this water forms the coverlet for the Prâna-devata. Similarly the white Yajur Veda ascribes to this duty a dress of water." One of the first act of homage paid to gods as well as guests is the offering of a seat and the one offered to the god of life is fitly represented as a seat of water.

Then come the प्राणहृति or the oblations to the god. A small quantity of the food is taken with the fingers and swallowed *without being tasted*, as it symbolises the oblation sent down to the Deity who resides inside. This act is repeated five times, each representing an oblation to a particular aspect of the Prâna Devata. The first morsel is offered with the mantra प्राणायस्वाहा "This oblation I offer to the god presiding over the life-breath. Similarly the other four gods are propitiated in order. For convenience sake we generally use this abridged form of the mantra, but the full text is this.

श्रद्धायां प्राणेनिविष्टोऽमृतं जुहोमि ।
शिवोमा विशाप्रदाहाय प्राणाय स्वाहा ॥
श्रद्धायां अपानेनिविष्टोऽमृतं जुहोमि ।
शिवोमा विशाप्रदाहाय । अपानायस्वाहा ॥
श्रद्धायां व्यानेनिविष्टोऽमृतं जुहोमि ।
शिवोमा विशाप्रदाहाय । व्यानायस्वाहा ॥
श्रद्धायां उदाने निविष्टोऽमृतं जुहोमि ।
शिवोमा विशाप्रदाहाय । उदानायस्वाहा ॥
श्रद्धायां समानेनिविष्टोऽमृतं जुहोमि ।
शिवोमा विशाप्रदाहाय । समानायस्वाहा ॥
ब्रह्माणिम आत्ममृतत्वाय ॥

34th Anuvaka 10th Parapathaka Taittiriya Aranyaka.

"With faith in Vaidik observances and attached to Prâna I offer this ambrosial food as oblation to Prânadevata. May this be well offered! Oh, oblation! be propitious and enter into me for the satisfaction of my physical craving" When the five oblations have been thus offered, the concluding portion of the preceding mantra is recited. This means "may my soul be attached to the Supreme Lord, that I may thus attain Eternal bliss". As this concluding mantra is recited a little water is poured over the left fingers and they are placed over the heart to symbolise the union of the Jivâtman with Paramâtman.

After the meals are over, a little water is once more sipped just before getting up while the following mantra is recited:—
अमृतापिधानमसि 'Oh thou immortal water, thou art the covering' i. e., may this water cover the food I have taken in and preserve it from putrifying.

VIS'VAGUNADARS'A

OR

THE MIRROR OF THE (INDIAN) WORLD.

THE BENEDICTORY STANZA.

1. Lakshmi seated on the breast of her Lord sportively holds in her hand a fair lotus from whose open mouth flows a stream of ambrosial honey and drops into the mouths of her fourfaced child (Brahman) reposing on the lotus that grows from the navel of her divine consort. The gods who go to pay their adorations to the Preserver of the Universe mistake her toy-lotus for a feeding-shell and imagine that Lakshmi is feeding her child with heavenly milk. May we be sanctified by this sweet stream of honey.

PREFATORY.

2. Tâtârya was the ornament of the kingdom of Kâncht and religious teacher of the king of the Karnatas (Krishna Râja). He was a celebrated performer of sacrifices—a scholar of wide repute. His sister's son is the poet Raghunatha Dikshita, son of that gem of scholars, the great teacher Appayya. Raghunatha has himself performed several sacrifices and ever-increasing are his manifold virtues and perfections.

3. His son Venkatadhvari—a student of Logic, Vedanta, Mimânsa and Grammar—writes in clear language this work called Visvaginâdarsa—Mirror of the Indian world.

4. Numerous are the works written in verse; yet not being combined with prose, they are not so pleasing to the learned; nor are prose works acceptable to scholars without an intermixture of verse. It is only a judicious combination of both that can confer real delight. For who is not pleased with a mixture of honey and grapes?

THE SUBJECT PROPER.

5. Desirous of observing the world two Gandharvas—Kris'ânu and Vis'vâvasu by name—of similar tastes and habits mounted a heavenly car and set out on an aerial journey.

6. Of the two, Kris'ânu was a great fault-finder and had an eye only for the dark side of things, while Vis'vâvasu delighted in looking at the bright side.

7. Soon after the commencement of their journey Vis'vâvasu who had completely mastered the essence of vedic lore observed the sun rising before him and began to praise him thus:—

8. "Salutation to the Vedic Luminary who is ever ardently desirous of beholding the amorous sports of his beloved consort Chhâyâ Devî, whose first rays teach the *Chakravâka* birds to renounce their vow of celibacy".

9 & 10. Kris'ânu said to Vis'vâvasu, "What! you salute even the sun who parches up the world with his scorching rays! For, look here. With his dazzling beams he blinds the weary traveller, dries up the earth, withers up the herbs and plants, and ravishes the charms of lakes that with their refreshing waters soothe the fatigues of man. What virtue then has the merciless sun to talk of?"

11 & 12. Vis'vâvasu: "What Sir, your criticism does not spare even the bright lord of the day. Hear thou slanderer: He gladdens the world by causing rainfall with his rays, quickly develops the visual powers of man, dispels the thickest gloom, shows the wise the road to final bliss and cheers up the lotus—the fair resort of Lakshmi. He is thus the benefactor of all the world and the ornament of the heavens. Who then is here that does not extol him? Again, they call that a foul day in which the dispeller of darkness lies concealed behind the clouds. He exterminates the germs of all diseases that 'flesh is heir to' and delights the line of lotuses that bloom in the lakes. Again, various are the deities presiding over the several quarters of the globe—Varuna, Yama, Indra, Vayu, Isana &c. Yet of them all, the sun alone receives the three daily *arghya* offerings of the Brahmans and the other twice-born castes whose badge is the purity of their mind and person. He is thus the Eternal Truth incarnate and purges all the world of its taint. Oh ye men! Do ye then adore the sovereign of the heavens, the regulator of sacrifices and upholder of the gods, the delight of the love sick Chakravâka and the terror of the race of demons, the dispeller of wide spread darkness and the health giver of the pious, the expander of the lotus and the pride of the firmament."

Thus eulogising the sun with uplifted hands, Vis'vâvasu with Kris'ânu directed the car nearer the sun and paid his obeisance to the universal Lord of immeasurable glory, Sri Vishnu whose abode is in the centre of the solar orb.

"Reverence to thee that art the ocean of all auspicious qualities, the friend of thy votaries, the untainted soul of all that lives, the delight of Lakshmi's eyes, the Lord who residing

in the midst of the solar orb illuminates the hearts of worshippers with divine wisdom."

With a heart overflowing with reverential love Vis'vâvasu broke forth once more:—

The glory of the Lord gives me joy—the lord who hath eyes like the lotus that blossoms at the sight of the sun, who rides the pious worshipper of the trammels of *Samsâra* and the golden coloured spouse of Sri Lakshmi.

Kris'ânu:—What a fool you are to make the most pitiless Vishnu the object of your praise. For, "He first made all this world. He it is that upholds it, but at the time of dissolution कल्पान्त he undoes all his fair work and exults, yes *exults*, in this act of destruction. Is he not then worthy of censure? Even a mad man does not uproot the fair fruit-trees which his own hand has served to plant and rear—much less delight in having doomed them to destruction. Again even the most cruel despot on earth punishes only that servant who through haughtiness infringes his commands wilfully. But Vishnu controlling the mind of man directs him Himself in evil ways and then wrathfully consigns him to hell. Say you then that He is not merciless?"

Vis'vâvasu:—you are a great fool to try your cynical powers even on the most Gracious Lord—the dear consort of Lakshmi. Hear this.

A man who has been ever since creation toiling in the dangerous tide of *Samsâra* has but to trust in Him and the gracious Lord out of his infinite mercy at once makes Him his man and accords him a place in his Eternal abode.

And again:—when the devout elephant Gajendra had fallen into the clutches of a crocodile, the Lord at once hastened to his rescue from his far off abode, regardless of his sportively amorous Lakshmi, unmindful of Nîlâ his other queen, forgetful of his third consort the goddess Earth and suddenly snatching himself away from Âdi Sesha who formed his serpent cushion.

When Hiranyakasipu wild and haughty like an elephant in rut was committing havoc to the mighty works of the gods, the Lord took a terrible shape half lion half man and suddenly appeared and made short work of the tyrant as he could not bear to see his faithful devotee Prahlâda suffer.

(To be continued)

VIS'VAGUNÂDARS'A

OR

THE MIRROR OF THE INDIAN WORLD (*Continued*).

Again, when Draupadi, the fair daughter of Pânc'hâla's lord, was in sore straits (when the shameless Kauravas were bent on outraging her modesty), the serpent-bannered Lord flew to her succour and lo! the folds of her garment multiplied endlessly without the aid of the loom or the shuttle, without the tedious process of interweaving the numerous threads. May His weaver's skill protect us!

When the Lord had incarnated as Rama (not to man alone, but even to beings of a lower nature was his grace extended;) a crow (Jayanta, the lustful *asura* who came in the disguise of a crow to offend Sita's modesty) was saved from his extreme distress; an old vulture (Jatayu) found welcome in many a blissful world; a hunter (Guha) was rewarded with unmixed joy; a monkey and a *râkshasa* (Sugrîva and Vibhîshana) were made kings. Know then that the tongue of man hath not the power to describe the extent of His grace.

Scoffing thus at the Lord who is the ocean of mercy simply betrays your foolishness, the reward of your past sins. Hear this! The lord has, out of His infinite mercy, raised us from the state of stones and brutes and provided us with a human frame fitted to procure for us the joys of Elysium and final bliss. We are not however grateful. But when through our own fault we fall into distress we throw the blame on the innocent Lord and say what a cruel Being He is. Alas! what fools are men to lay their faults at the door of the blameless Lord who is the fountain head of mercy.

Is the controller of the Universe to blame if by the misuse of the apparatus of the senses and the body, which have been given to man to enable him to get rid of the toils of *Samsâra* he brings evil on himself? If a son kill himself with the sword which his father gives him for victory over his enemies, whose is the fault,—the son's or the father's?

To conclude. God has favoured us in several ways. He has given us scriptures that we may know His nature, limbs that we may worship Him, mind that we may contemplate on Him, sacred resorts that our intellect may be purged of its taint, and excellent preceptors to teach us the Eternal Truths; what shall the Lord of the Universe do if with such facilities we still choose to wallow in *Samsâra*?

Thus speaking he advanced a few paces and looking down said "Friend! Look thou with regard on the Earth, the place fit for the performance of those virtuous austerities which secure all the ends of human existence.

Salutation to the Goddess Earth who shines with illustrious men skilled in vedic learning, who is sanctified by sacred shrines and holy streams! The very Gods in heaven derive their ambrosial food and drink from the unstained sacrificial oblations duly offered by those who live below.

Kris'ânu: Why friend! It is scarcely meet that you, a resident of heaven, should thus salute a lower world—the Middle Earth. Who, being wise, will love to live on Earth? For men live there a life of misery, worn out with a thousand ills—birth, death, care and disease. The fair face of Earth is marred by beings given up to passion, men low and vulgar, lords solely bent on finding other men's faults. In childhood, youth or old age, no matter when, man must die and dying fall into the clutches of the minions of Death and suffer. And, in life, what joy is there for him with his untold miseries? Is there a village where bulls may live a life of ease, freed from the toil of dragging ploughs? (So also, man, wherever he be, must sweat and toil and suffer).

Visvavasu:—True, friend; yet you need not despise the life of man on Earth. Was not Rama a man—Rama the destroyer of Ravana and the benefactor of the Earth? and his father Dasaratha—the ally of Indra in his wars against the asuras—was he not also a man? And Krishna, who subdued the pride of Indra—have you not heard that he was a man? Who is there among Devas or asuras, who can claim superiority over man? Again were there not on Earth illustrious men like Mandhâta, Bhagiratha, the noble Sagara, Kakustha, Raghu, Pâru, Pururavas, Sibi, the virtuous Rukmangada, Janaka, Nahusha, the Lord of the Hehayas, brave Yayâti, Nala and the King Partha?

Krisânu:—(partially assenting). Well, there might have been great men on earth—in former Yugas; but in this age of Kali—there is not the slightest trace of virtue on Earth, no man but he is a mighty sinner. The very sight of these foul lords of the Earth is a sin—men whose hearts tainted with unbounded lust, in whom anger, avarice, sensual egotism and rage reign supreme, who have been born on Earth in this dark age by virtue of their sins.

Visvâvasu: Even granting what you say, this wholesale condemnation of men of this dark age is unjustifiable. Good men there are in all ages. For look here, even in this age of Kali are to be seen good and pure men who have been born on Earth for the upholding of the ways of the Scriptures, who are regardless of the favours of wicked and haughty princes, whose hearts are the recreation ground of the lotus-eyed Lord. If you do not believe in my words, let us then travel about on Earth, and note the good things that are to be seen in the several places.

So saying he plied the aërial car forwards and pointing with his fore-finger spoke thus: This spot is the sacred Badarikâs'rama; here the Lord Narayana does penance, dispelling the thickest darkness of ignorance from the minds of His votaries. Day and night do these wise men worship the

Serpent-cushioned Lord—Sages who with the light of wisdom have avoided the temptations of the senses.

Krisánu: Friend, your trying to make out that it is a meritorious place is not to my taste. For, snow hard as stone is ever falling there; the chill winds are unbearable; and man is afraid of a cold plunge into the water. How then is he to perform the sacred ablutions?

Visvâvasu: Your words favour my view. This place is like *Vaikuntha*, the heavenly abode of the Lord; for both are *paramahimayuta* (*Vaikuntha* is *paramahiha-yuta* i. e. endowed with extreme glory, and *Badari* is *paramahima-yuta* i. e. covered with the thickest snow). So wise and tranquil sages resort to this place. When they get into the lake (*Saroga*) for bath on the frequent occasions of religious services they do feel ill (*Saroga*), it is so bitterly cold; but soon they get right (*aroga*) through the favour of the kite-flagged Lord.

So saying he directed the car to another place and with both hands folded up in reverence thus broke forth; "Hail to *Sáketa* (*Ayodhya*—*Oude*) of immeasurable glory! Hail to the *Sarayû* that flows past her—the stream that washes away all sins! Hail to the sacrificial posts that are seen on her banks—posts that form the props round which entwine the tendrils of the glory of the solar race.

Again looking at the city he thus broke out in fervid outburst.

I bow to this city sanctified by the dust of the feet of the Lord of the *Raghus*,—the dust that dries up the ocean of *samsâra*, the drug that brought back to life the (stone turned) spouse of *Gautama*!

Again with his hairs standing on end with the contemplation of *Rama*'s glory he exclaimed:

May *Rama* give us joy—*Rama* the storehouse of auspicious glory, lovely as a dark cloud, the matchless light of *Ayodhya*, whose worship wards off the toils of journey in the wilderness of *Samsâra*, whose beauty of person puts the Lord of love to shame, who attracts the love-smitten glances of *Janaka*'s daughter, whose surpassing glory is spread far and wide, the deity who is extolled by the gods themselves, *Sita*'s Lord whose wrath put an end to the miseries of the whole world which was groaning under the tyranny of the ten-headed *Ravana*. He fulfilled the wishes of the *Rishis* (of yore). His grace enables one to cross the boundless ocean of *Samsâra*. May he have mercy on me than whom there is none in humbler circumstances! His deeds were marvellous. The dust of his lotus-like feet ushers in the dawn of virtues. It restored to life the spouse of that lion of *Rishis*—*Gautama*. He flourishes for ever! (There is *S'leshâ* in this stanza, which being interpreted means: He is an elephant with excellent feet and trunk; yet to a proud stalking lion he brought a she-buffaloe into existence and he is the source from which bulls are bred.) May the dear consort of *Janaka*'s daughter confer manifold blessings,—the lord of unbounded munificence, who granted the wishes of a crow (*Jayanta*), a vulture (*Jatayu*), a hunter (*Guha*), a monkey (*Sugriva*) and a *rakshasa* (*Vibhishana*).

Again, he can grant all desires on earth; his bow called *Kodanda* is of matchless splendour. These suffice (to establish his greatness). But I will relate a very wonderful thing. He rid the world of its extreme misery, exterminated the circle of his toes and in wrath himself reduced to atoms *Kumbhakarna* the father of *Kumbha*. (Here again there is *S'lesha*. He wished for a pot, secured fine clay to make one with and provided himself with a stick. All this is right enough. But the wonder is yet to come. I will tell you what it is. This same lord who wished for the pot got angry, threw away the fine clay and smashed to pieces the stick and the wheel with which the pot is made!)

Krisanu: Why thus do you eulogise *Rama* of reprehensible deed?

Rama, though the eldest son, (and thus entitled to the throne) gave up his own (rightful) kingdom, rich with all the paraphernalia of royalty, elephants, war steeds, chariots and soldiers, all to gratify a stepmother, his mother's rival and went into the dense forest with his wife Jānakī. Was this not a foolish step? Who will reject cow's milk and drink the rice gruel? This same Rama, while bent on exterminating the race of Rakshasas, rejected (the alliance of) the wise Valin who had subdued the pride of Ravana and made friends with (the exile) Sugriva; who, being desirous of breaking a hard stone, will think of providing himself with the petal of a lotus and without a thought throw away the chisel?

Again, this slayer of Ravana put up a dam across the sea, vanquished the wicked Rakshasas and got back his queen Sita, having clearly tested her purity through the ordeal of fire. And yet afterwards, when this Earth-born nymph, the mother of all human race, to whom her lord was her all, was big with child he sent her away to the wilderness (all for an idle report).

Visvasu: Why do you impute blame to those who are blameless? Rama cared a straw for the kingdom, though as the eldest born it was his, to prevent his father's promise (to Kaikeyi) from proving false. The Lord of serpents—Sesha himself with his thousand tongues—is not able to describe his virtues (adequately).

Again,—that he befriended Sugriva while there was that ocean of strength,—Valin, only brings to light his help to those in distress, which is enjoined in a hundred sacred texts of the scriptures.

Again, he was, in reality, the Lord Vishnu himself, ever bearing his consort Lakshmi on his breast. Yet in the form of Rama he walked the earth as man (to show men the way they should go; and so the foremost of heroes, not putting up with the scandalous words of some insignificant person sent away to the woods his fair and beloved spouse. Is there another

man to be seen on earth like him? In fact, who is able to sing the countless virtues of Rama? Blameless bards like Valmiki have not the power to describe even a fraction of them. Yet you should hear this—an infinitesimal part of the ocean of his virtues. He is the Kaustubha jewel that was churned out of the milky ocean named the race of Kakustha, the fair blossom blooming on the Kalpaka tree of the host of virtuous deeds of Kausalyā—the emerald that lit up the brilliant house of Dasaratha, the moon that gladdened the *chakora* pair of the eyes of Jānakī,—the shady *nameru* tree to those who are wearied with their journey on the road of life,—the *Māntrika* who exorcises out all rākshasas and evil spirits, the ocean surging with the huge billows of the essence of mercy,—the fresh cloud to the lake of the desires of those that do penance,—the garden where Learning wanders at sweet will,—the assembly hall of modesty,—the station where affability and surpassing lordliness meet together,—the place where meakness and liberality coinhere,—the chief resort of kindness, the sole altar of affection—the mansion of the goddess of favour, the best resort of glory—the source of life of the afflicted, the refuge of those who seek shelter, the well of safety and plenty, the life giving herb of Indra, the birth place of the goddess of victory—the lord of birds, that destroys the serpent of irremediable and terrible poverty, the sun that dispelled the darkness of the body of that demon *Tādakā*,—the noble lion that killed the intoxicated elephant named Subāhu—the flood that quenched the wild fire of the wrath of *Parasurāma*, the great medicine that cured the terrible malady called *Virādha*—the sole axe that rooted out the poisonous trees named *Khara* and *Dushana*, the huge fire that burned up the inexterminable and despicable bamboo named *Mārīcha*—the foot path that brought the king of vultures (*Jatāyu*) to the several worlds of bliss, the source that dried up the pool named *Kabandha*, the rise of the autumnal moonlight that gladdened the lily-heart of *Sabarī*, the dawn of autumn that brightened up the *Kās'a* flower of the glory of Hanumat, the wind that dispersed the mighty cloud named *Vālin*—the means whereby *Sugriva* got

his kingdom—the happy day of those denizens of the forest the monkeys—the doctor that cured the ocean of its obstinate Jādyā (foolishness or chillness), the comet that boded ill to the wicked Rakshasas, an *Agastya* in subduing the ocean named Kumbhakarna, a powerful thunderbolt to split the stone of Ravana's life, the *Kalpaka* tree that gave Vibhishana an empire, the most splendid feast to the eyes of the ladies of the city of Ayodhya. The glorious Rama, fair as the god of love, sports in my heart.

A certain wise man, pure in life, ever contemplates on Rama in the following manner. I pray to Rama whose sweet speech takes the conceit out of the flow of honey, who obtained (the hand of) *Sitā*, who is the death of his foes, who is the store house of wonderfully pure and good qualities, who roots out the terrible disease (of Samsāra) and whose feet are worshipped both by the Devas and the Asuras. Oh my heart! do then go to Rama who is the shrine of overflowing mercy, whose face beamed with cheerfulness even in the wilderness, whose bow loved to put Rakshasas to flight, who is virtuous, who is praised by Hanumat the son of Vayu, whose army was composed of monkeys, and who, though possessed of human shape was (in reality) the supreme Lord. Oh Rama! a straw became a weapon against Kākāsura who came with evil intent towards your dear spouse, Siva's bow became (as frail as) a straw (in your hands); a mere stone became the wife of a sage (when it came into contact with your feet). Sandals themselves became a king; even the great ocean became (formidable like) a pool; monkeys became warriors and Ravana became a mosquito. Why say more? And you yourself became a man.

(To be Continued).

Trace to your pusillanimous Gods whose feet cannot restore a stone (turned nymph) to life, who cannot offer salvation to things animate as well as inanimate, who cannot afford shelter and security to all living beings, who cannot break the bow of Siva, who cannot turn a straw into (the powerful weapon known as) *Brahmastra*, who cannot make a straw of Ravana and subdue the city of Lankā

THE GANGES.

Then directing the car southwards Vis'vāvasu thus addressed Krisānu: Behold here the Ganges that removes the toils of life, that embraces (*i. e.* flows from) the feet of Vishnu, that wards off calamities, washes away sins and gives peace of mind to those that are afflicted, whose waves are spotless and whose union with the ocean is eulogised (by bards).

Krisānu:—How do you mean that the waters of the Ganges, which are unworthy of regard, deserve to be looked upon with veneration? For, notorious is the birth of the Ganges waters from the feet of a gold-stealer¹ notorious is their stay on the head of a Brahman-slayer in company with a rake, a store house of vices, who violated the bed of his spiritual preceptor², and notorious again is their union with a host of fools³

Visvāvasu:—Fool! why do you fall foul of even this stream of honey that flows from the lotus-like feet of Vishnu? Look here. The waters of the Ganges rose from the lotus-like feet of the kite-bannered Lord Vishnu, then purified the moor-crested Siva and led the haughty race of Sagara to the immortal abode of the Gods. Naught on earth is more sacred than the Ganges or even as sacred. This river, like the frame of Brahma the

(1) Here is a pun on the word *hiranyahartri* which means 'a gold-stealer as well as Vishnu, 'the slayer of the demon Hiranya-Kasipu.'

(2) Here again we have pun, *Brahmottamanjabhid* means 'one who cut off the head of a Brahmy, and 'Siva who in wrath cut off one of the heads of the God Brahma; *doshākara* means 'a mine of vices' and 'the moon, lord of the night'.

(3) *Jadanidhi* means 'a host of fools' as well as 'the receptacle of waters, the ocean.'

creator, is *Sarvatomukhavatī*¹ and bears the ruddy Satirasva (sarāga Sarasvatī) as Brahma's frame bears (his spouse) the loving Sarasvatī. But there is this difference between the two. The former rose from the *lotus feet* of Vishnu, and the latter, from his *navel-lotus*. Again, wise men, going to the Ganges, reverentially offer oblations of water to their fathers, and lo! all sins of the fathers at once take their final leave. Happy is the wise man who worships the *Bhagirathi* (the Ganges); For according to the sacrificial law (that he who worships a god becomes that God himself) he becomes a god and in the abode of the gods obtains in their midst the designation of *Bhagirathi* (i. e. a bhagi or 'one who shares in their ambrosial drink, and a *rathi* or 'one who has a heavenly car'). Embraced by the (ruddy) Sarasvatī, her waters folded by the (dark-complexioned) daughter of the sun (the Jumna) and herself lustrous *white* like a cluster of blooming flowers, she appears triple-natured like the Prakriti (or Mâyâ which consists of the three qualities *Satva, rajas* and *tamas*, which are respectively represented as white, red and dark). But (unlike Prakriti, who is the source of the bonds of Samsâra) this stream flowing from the feet of Vishnu, skilled in washing away sins, subdues the powerful Samsâra with her might. These waters flowing from the feet of Vishnu take after his heart in majesty, his speech in sweetness, his spotless frame in lustre, his grace in cool balminess, his intellect in surpassing clearness and his face in constant placidity.

BENARES.

So saying Visvâvasu looked in front of him and with folded hands (thus broke out with joy: 'Kâ'si, with its sky-scrappers skirting the mansion of Indra, resounds with the voice of numerous steeds and (ever) lit up by the rays of the moon on the crest of Siva knows not the setting in of darkness. Krisânu: What, friend! Even this (Kâ'si) is a fit theme for your praise! Look here. Those who here feed on dainty dishes, ride on elephants and excellent horses, wear necklaces of pearls and inside their mansions sport with their proud beauties—these (after death) feed on poison, ride on shining bulls, wear a frightful string of bones and having their abode in the cremation-ground dance intoxicated with despicable fiends (such a terrible metamorphosis does Kâ'si make of her citizens!)²

(1) A pun. Brahma has four faces facing the four directions and the Ganges has Sarvatomukham or water, which flows in all directions.

(2) Kasi is believed to be the terrestrial residence of Siva and those who live there, though given to sensual pleasures, are believed to obtain after death through the grace of Siva, his indential form and being and live like Him with poison for their food, bones for their necklace and his impish minions for their companions.

VISVAGUNADARSA—(Continued).

Visvâvasu: Alas! my heart trembles when I hear such slander of the Brahmans. The violation of duty you have dwelt upon is the fault of Kali alone—not that of the Brahmans. How is the blameless life of Krita Yuga possible in this age of Kali? For Kali, a prop to the creeper of sin, is invincible. This Kali is the source of endless evils—the mansion where throng all sinful deeds, the golden seat of wicked passions, the end of the writings on the head of the collection of sastras, the extinguisher of sacrifices, the closing day of all vedic studies, the death blow to all worship, and the birthplace of lust of wealth. If in such an age one in a hundred should in this world respect the ways of the scriptures and do some little good, he is worthy of all praise. For is not a pool in a desert praiseworthy though it may have but a small quantity of water.

Again if those Kayasthas, Rajputs, and the twice-born who bear arms—who serving the merciless Muhammadan rulers with assiduity maintain Gods and Brahmans—if all those should stay at home, why then, wise men will have to bid farewell to all Brahmanic duty on earth.

So saying Visvâvasu cast his eyes on all directions and thus began with approbation.

When all the earth from the Himalayas to the Setu has been usurped by the Yavanas, when all the native kings have fled, when the Lord sleeps without any pity and when Kali has spread without any restraint—at such a time as this—if any one here and there should by strength (of faith) keep up unobstructed the ways of the scriptures, such a man is certainly the best of mortals. Again he continued in praise.

Let him who lives in this country give up what has been ordained or do what has been prohibited—even then there is no one on earth more blessed than he; for the water of the Ganges, expert in warding off all ills and sanctified by the splendours of the nails of Vishnu's feet comes in contact with his body. It is (only) because these distinguished scholars of mighty intellect of Bengal, Kanouj and Mithila and other countries (lying on the banks of the Ganges) live, that scholarship flourishes on earth even in these days.

Attend but to this.

What harm is there if the social usages of these people be acceptable or repugnant to those that live in other parts.

Look here my learned friend! Clever sons who gladden the hearts of parents are not so pleasing to the hearts of others. Is there harm in it?

Again, bathing early morning in the cool waters (of the Ganges) the Arya (of these parts) worships his gods; though very much pinched by hunger, he does not eat stale food; he cooks his food and sits to his meals only in a place that has been purified with the cowdung and throws away such food as has been removed elsewhere. Where else is there such strict observance of dictary regulations?

ON THE SEA.

So saying he plied his car further on and with folded hands thus exclaimed:

Hail to the Ocean whose fame has been established by the asylum afforded to the mountains terrified by the thunderbolt of Indra who was angry (with them) for the mischief they did to man*, whose waves are taught the art of dancing by those dancing-masters the mighty winds.

Krisānu: How (has) this desire (sprung in) your (mind) to salute the protector of waters which are unfit to be drunk by the vilest of men—the shelter of aquatic monsters †?

As for me, I have nothing but scorn for the sea whose disagreeable roar is ever swelling. Every one spurns the ocean that is ever howling, in whose bowels ever burns the (Badaba) fire, and whose waters are voluminous, just as every body spurns a poor beggar who is ever crying (for alms), whom the fire (of hunger) is gnawing in the bowels and who is greedy for good milk porridge‡. Though endowed with all wealth he is very greedy and as such deserves to be condemned by all wise men. For look here. Though he is the store house of precious gems, though he is the birth place of the goddess of wealth, though he has sheets of fair water (*Svarnasthalih* also means sheets of gold), though ships that contribute to the increase of all such wealth ply on his bosom, yet how strange it is that he has never shown any liberality (*Vitaranitvam* [liberality] also means absence of ships). My opinion is that the very creation of the ocean has been profitless.

* Once, it is said, mountains had wings, flew up at their sweet will, settled on cities and towns and crushed them to death. Indra clipped the wings of many of them. The rest fled in terror and found a shelter in the ocean.

† There is a pun here. The epithets of the ocean may also be interpreted as referring to a drunkard and patron of fools.

‡ A pun:—*Mahāpāyasamudrāya* as applied to the ocean, is construed *Mahāpāya* (having voluminous waters) and *Samudrāya* (for the Ocean). As applied to the beggar it is construed *Mahāpāyasa—Mudrāya*—for one greedy of milk porridge.

MIRROR OF ALL CHARACTERS.

For, these (waters) are not of any use (even) to the tree on the shore; how then could they of use to the crops? They are not fit (even) for bathing in; how then could these waters be fit for drinking? He is roaring endlessly and is terrible with the monsters living underneath; tell me what object (credit according to another reading) had the creator in creating this repository of waters*?

If he to whom gold and wealth come enormously without any effort on his part does not spend in proportion to his income, then he becomes destined to loss by fire, to torture and imprisonment at the hands of the ruler of the Earth who wishes to possess himself of the wealth. The ocean bears witness to this. For, fair waters pour in plenty into the ocean unsolicited, but there is no spending according to the income. So, the Badaba or Submarine fire is ever consuming his waters; and from Vishnu desirous of gaining (his consort) Lakshmi and from Rama desirous of getting back his Sita, he has received torture and bondage (churning and the dam).

The Ocean was drunk up and then thrown out by Agastya; hence he is unworthy of even being touched by the wise. Going to him, the traveller, though suffering from excessive thirst, does not take any water from him.

Visvavasu: Friend, he is the store-house of all good qualities and the source of all good things; it does not behove thee to speak ill of him. To Indra he gave Uchchaisravas (that best of horses) and to his brother (Vishnu) he gave the moon for the left eye. Tell me who is there more liberal than the Ocean. To the Gods he gave the ambrosial drink, the (Kalpaka) tree that yields all desires and the (wish-yielding) cow Kamadhenu. To the sky-clad (the naked Siva) he gave the white-rayed moon (a white garment). Where is there seen a liberal giver like him? Even Adishesha and such-like are indeed unable to recount the extent of his fortunes. The wife of the Ocean is the

* *Jalāsaya* also means resort of senseless beings.

world-sanctifying daughter of Janhu (the Ganges); his son is the (learned) moon. His daughter is the wealth-bestowing Lakshmi. The Lord of the Universe (Vishnu) himself bears to him the relation of son-in-law.

PURI OR JAGANNATH.

Here is another piece of his good fortune.

On his shores stands the shrine of the Lord Purushottama, (Jagannath) ever resorted to by the *Yakshas*, *Apsarasas*, *Kinnaras* and other (semi-divine beings)—the foremost of the places graced by the presence of the Lord. Those who give up their breath in this sacred (place) obtain liberation (from the toils of *Samsara*). Let this alone. The dead body (of a man who dies here) stands undecomposed as if it were a log of wood or the like even without (the purifying influence of) cremation.

Again, (the learned) say that the food offered to the God here, though carried by the low-born, becomes, through (the power of) faith, the destroyer of the great sins acquired during cycles of births.

Then with an outburst of piety Visvavasu exclaimed: I offer prostrations to the Eternal Light who is present here in the wood*, who receives the oblations offered by the wise in sacrifices, who is (through His grace refreshingly) cool and who is pure. †

GUZERAT.

So saying he offered his salutations and driving his aerial car far away exclaimed in praise

Friend, this country of Guzerat does good to the eyes, as eclipsing the abode of the gods by reason of its being the storehouse of all kinds of wealth. For here, young men with mouths shining with the juice of fresh betel-leaves and areca-nuts sweet with the scent of camphor, dressed in several kinds of garments that are deserving of all praise, decked with gems and jewels

* The figure of the God at Puri is carved of wood.

† The figure is paradox here. The apparent absurdity suggested is, He is wood and at the same time, fire the consumer of wood; He is the cold season and at the same time the hot season.

and with the person fragrant with *kumkuma* scents are enjoying themselves in the company of damsels with equal love and dalliance.

The beauty of the ladies here is matchless.

The complexion of their fair limbs is bright like burnished gold; their lips are soft and red; their palm is tender as the fresh sprout; their speech has the sweetness of the nectar; their face is the friend of the lotus; their eyes recall the beauty of the petals of the blue lily. Which limbs of the fair-browed damsels of Guzerat do not cater to the delight of young men?

Krisanu:— It is true. Still these men have not the skill to enjoy what is really good. Ever bent on commercial gain which accrues from the sale of matchless gems these young men leave in their homes their slender-bodied ladies, fair as lightning, whose budding love is contending with their inborn modesty, leave them alas! at the very time for enjoyment and roam in far-off countries traversed by days and days of travel.

Visvavasu:— Oh thou of dull wit, this very thing is a special merit in them and not a fault.

Impelled by curiosity they wander from country to country, view all the wonders and return to their homes only after earning enormous wealth. Then blessed with all kinds of wealth these fortunate men enjoy all happiness in company with their virtuous wives pining on account of the long absence (of their lords).

The absence of this trait in a man simply indicates his despicability.

The indolent fool who stays at home like a tortoise confined to a well is treated with contempt by his wife on account of poverty and over-familiarity and unacquainted with kings (and their ways) is afraid of every body. Neither does he know what is taking place in the world. What happiness does he then enjoy? For, the senseless man who, pleading other engagements, stays at home gazing at the face of his wife and sleeps away his time becomes a poor man. Attend to this please. The wise man who wishes to live happily in this world should go to the court of the King, should speak auspicious

words in the assembly, should give away freely when occasions demand, earn money by easy means, please those who are in favour with the king, help others in time and never do one ill turn to any body.

Attend to this other thing also.

Whatever the king, in his ignorance, may utter, be it sensible or otherwise, that one should always praise. His teacher, though a fool, should be propitiated. Trying to learn the mind of the king one should affect disinterestedness and indifference in the public assembly and when the king is pleased should tell him in secret what one wants.

But enough of this digression. So saying he drove far his aerial car and with folded arms (thus spoke) with delight.

THE JUMNA.

Hail to thee, Kalindi, whose shining blackness is intensified by the embrace of Sri Krishna, hail to the bowers (on its banks) laden with drops of thy waters; hail to the Gopis waiting in the bowers eager for the embrace of Sri Krishna; and let us repeatedly voice forth our salutations to the Lord who is worshipped by the Gopis.

Krisanu :—Truce to your adoring Krishna, the deceiver of the world, the prince of thieves and libertines. For, pilfering butter from another's house and eating it with rolling, eager eyes he was caught by the Gopis and brought before his mother, who said to him "Why did you steal though I had told you *do not steal butter*" (*lunthir ma Navanitam*); he innocently laid the blame on his mother saying "I helped myself to only (what you had permitted me to take) *manava-nitam* what was made by man (*i.e.* the butter churned by human hands). Again Krishna once in wanton sport transferred a parrot from his hands to the shoulders of a Gopi, who, with eyes flurried with fright, entreated him to take off the parrot from her shoulders; (*amsam-gatam sukam iha apanaya*); (with intentional quibbling taking her to say *am-samgatam sukam*— that is, *amsukam apanaya*) he, on hearing this, pulled off her garment. Again, spending the night with Radha and returning home early morning he was rebuked by indignant Nila "why have you done this though I have already told you not to become an offender

again (*ma bhur aparadhikah*); he confounded her with his wiles saying "I have been *sa-radhika* * —with Radha even as you told me to be."

Visvavasu :—Friend, do not talk thus. He is the Supreme Purifier, incarnate on earth for purging all the world of its sin, the delight of the Yadus, who gladdens his devotees; far removed is he from the scope of censure.

I offer my prostrations to that Supreme all adorable Being whose incarnation had for its object the removal of all sin and whose history, they say, purifies the world.

Hear then his wonderful history.

The theft of a thief is well-known in the world; but the theft of theft itself has not been heard of till now; Behold! the thievish acts of Krishna, when heard recited, steal away all sins.

* Note. Puns and quibbles like these would appear to be very much out of keeping with modern tastes; but they appeal irresistably to the fancy of the Pandits; and on the lips of Krisanu they but serve to bring out his flippancy.

(To be continued).

BRAHMANS AND BRAHMANISM.

Some of the latest researches into Indu-Aryan antiquity would seem to require a readjustment of the periods of the ancient history of India. An elaborate enquiry into the question cannot be attempted here; but it is perhaps well to refer here to a few points that appear to be worthy of notice.

(1) In the Brahmanas which form the second layer of Vedic literature we find references to a few heroes and incidents connected with the Bharata war. We find mention of Parikshit, Janamejaya and his sons, Vaisampayana the disciple of Vyasa and others. The Brahmana literature, presupposing as it does the Bharata war, must be referred to the centuries immediately succeeding that war.

(2) We find in the Brahmanas frequent references to the position of the Sun in the ecliptic. From these passages, which have been so ably and eruditely investigated by Jacobi and Tilak, we learn that during the time they were written, the

vernal equinox fell when the sun was in the asterism of the Krittikas. The lowest limit of the period is about 1400 B. C. and the farthest limit is about 2500 B. C. The earliest specimens of Brahmanic literature may, therefore, be well referred to the centuries following the farthest limit, 2500 B. C.

(3) Before the Samvat (56 B. C.) and the Saka (78 A.D.) eras came into use, time appears to have been reckoned among the Indian Aryans by the era of Yudhishtira. This era, according to Varahmihira, who expressly bases his information on Garga, one of the earliest astronomers, began 2526 years before the Saka. Scholars do not seem to have realised the importance of this information; and so far, no *valid* reason has been advanced by any scholar against its reliability. This would give about 2450 B. C. for the Bharata war and the commencement of Brahmanic literature may well be dated a century later, referring as that literature does to the great-great-grandsons of Yudhishtira.

(4) There are passages in the Mantras of the Rig Veda which have been interpreted to refer to the time when the vernal equinox was in the constellation of Ardra. These would take us to about 4000 B. C.

(5) Thus the limits of the periods of Ancient India may be thus roughly laid down. The earliest period—that of the Mantras—covers from 4000 B. C. to 2400 B. C. This may be called the Pre-Bharata period. The next covers from 2400 B. C. to 1400 B. C. This may be called the period of the Brahmanas and Upanishads. The third period covers from 1400 B. C. to 500 B. C. which marks the commencement of Buddhism. This was the period when the Sutras were composed and the systems of philosophy were elaborated and the Ramayana and the Bharata were originally written. This may be called the Sutra period.

(6) That the antiquity supposed by these periods is reasonable has received strange confirmation from some recent important archaeological discoveries. These cannot be better summed up than in the words of Madame Ragozin: "In the ruins of Mugheir, ancient Ur of the Chaldees, built by Ur-Ea (or Vr—Bagash) the first king of United Babylonia who ruled not less than 3000 years B. C. was found a piece of Indian teak.

This evidence is exceptionally conclusive because, as it happens, this particular tree is to be located with more than ordinary accuracy; it grows in Southern India (Dekhan) where it advances close to the Malabar coast and nowhere else; there is none north of the Vindhya. Then again, the precious vocabularies and lists of all kinds of things and names which those precise old Babylonians were so fond of making out and which have given us so many startling surprises come to the fore with a bit of very choice information, namely that the old Babylonian name for muslin was *Sindhu* i. e. that the stuff was simply called by the name of the country which exported it.

"This is very strong corroborative evidence of several important facts—viz that the Aryan settlers of Northern India had already begun, at an amazingly early period, to excel in the manufacture of the delicate tissue which has ever been and is to this day one of their industrial glories, a fact which implies cultivation of the cotton plant or tree, probably in Vedic times already;—that their Dravidian contemporaries were enterprising traders; that the relations were by no means of an exclusively hostile and warlike nature. For, if the name *Sindhu* proves the stuff to have been an Aryan product, it was certainly not Aryan export trade which supplied the foreign markets with it, for there was no such trade, the Aryas of Punjab not being acquainted with the sea or the construction of sea-going ships. It is clear that the weaving of fine stuffs must have been an Aryan home industry; that the Dravidian traders—probably itinerant merchants or pedlers collected the surplus left over from home consumption.....the goods then finding their way to some commercial centre on the western coast, where the large vessels lay which carried on the regular export and import trade. All this internal evidence is still further strengthened by another item of information, which though coming from a very different quarter, dovetails into it exactly. Prof. Max Muller has long ago shown that the names of certain rare articles which king Solomon's trading ships brought him were not originally Hebrew. These articles are Sandal-wood indigenous on the Malabar coast and nowhere else), ivory, apes and peacocks

and their names, which could easily be traced through the Hebrew corruptions have all along been set down as Sanskrit, being common words of that language."

The materials for the reconstruction of the Indu-Aryan society during the Pre-Bharata period are to be found in the *Samhita* portion of the Vedas. From this we learn that the Aryans who at first lived in the country watered by the Sindhu and its tributaries spread east and south in course of time and occupied the country of the Ganges and the Jumna. Hymn 75 of the tenth Mandala of the Rig Veda takes in within one view three river systems—those flowing from the north-west into the Indus, those flowing into it from the north-east and the Ganges and the Jumna with their tributaries. As Max Muller puts it, "It shows the widest Geographical horizon of the Vedic poets, confined by the snowy mountains in the north, the Indus and the range of the Suliman mountains in the west, the Indus or the sea in the south and the valley of the Jumna and the Ganges in the east."

In this land held sacred to the Gods lived the Aryas of the Vedic times. We find them fighting with the black-skinned (*Krishna vac*) tribes already in possession of the land and driving them away to hills and fortresses, invoking the aid of Indra against the aborigines who ate raw flesh, worshipped mad Gods, had no sacred fires and molested the intruding Aryas in all possible ways and exclaiming with grateful fervour after victory. "Destroying the Dasyas Indra hath protected the Aryan colour; Indra protected in battle the Aryan worshipper; he subdued the lawless for Manu." It is significant that in the hymns we find the word *Varna* used to distinguish the fair Aryas from the black-skinned aborigines and nowhere to distinguish one section of the Aryan community from the others. This latter application of the word is ethnologically incorrect and is simply due to the transition in significance, which words undergo in the process of time. In the hymns we frequently meet with the expressions—*pancha kshiti*, *pancha-krishti*, and *pancha-jana*—denoting 'five lands or five peoples'. It is not, unfortunately, possible now to say who or what are meant by these expressions.

(To be continued).

S'AKTAIC LITERATURE.

The remarks made in our last article on 'The bent of the Indian mind' apply with particular force to S'aktaic cult and its literature. Secrecy has ever been its watchword; and its literature and practices have ever been shrouded in mystery and awe. The several sacred books that treat of this *cultus* insist on a careful preservation of the mysteries that pertain to the sect. Paras'urama thus delivers himself in his Kalpasutra:—*प्रकथ्यान्निरयः* 'hell to those that publish these secrets.' The Lalitopâkhyana and the DeviBhâgavata lay down similar injunctions. Says the DeviBhâgavata:—

तस्मादवश्यं यत्नेन गोपनीयमिदं सदा ।
देयं भक्ताय शिष्याय ज्येष्ठपुत्राय चैव हि ॥

Indeed the Bhagavata and the Purana above mentioned repeat the injunction in almost all places where any truth or doctrine which they regard as important is promulgated. Bhâskara Bhatta in his work entitled *Varivasyâ Rahasya* says:—

तस्यारूपद्वितयं, तत्रैकं पश्यते स्पष्टम् ।
वेदेषु चतुर्वर्षेपि परं अत्यन्तं गोपनीयतरम् ॥

Later on in the same work he observes:—

“व्यवहरति न प्रकाशं यां विद्यां वेदपुरुषोऽपि ॥

Kaulopanishad also imposes a similar mandate

“कौलप्रतिष्ठां न कुर्यात् । आत्मरहस्यं न वदेत्”

and Bhâskara Bhatta in his commentary on the same makes the following remarks:—

“अन्तःशक्तिः बहिःशैवः लोके वैष्णवः” अयमेवाचारः अ-
प्रकटयेति कर्तव्यतामेव विवृणोति । शक्तेरुपास्तिरन्तःकरणैक-

(4) Bhṛigu Kalpasutra I Khanda.

(5) VII Skandha. Adhyaya X. The Chhandogya Upanishad III 2-5. has the same injunction with regard to *Brahma Vidya*.

वेद्याकार्या ।..... सन्त्यन्ते कौलिकानामाचाराः तन्त्रेषु विहि-
ताः । तेषां सर्वेषां मध्ये प्राकट्यभावरूपाचार एव अतिमुख्यः ।”

Instances of such an injunction may be multiplied *ad infinitum*; but they are needless. The few extracts quoted clearly show that very great importance is attached to the preservation of the mysteries of the S'aktaic doctrine. The reasons for such a secrecy are not far to seek. In the first place, ontological truths in their abstract, absolute nature, transcend the bounds of space and time and are therefore unattainable to the ordinary intellect which invests all its conceptions in the forms of time and space. A naked presentation of these priceless treasures will lead only to endless confusion and bewilderment in the case of those ordinary men whose minds cannot rise to a conception of the Infinite. The Christian scriptures never said a truer thing than when they declared “Do not throw pearls before swine.” The same sentiment seems to have actuated the original repositories of the secret teaching. But to such few as could penetrate into these mysteries, the careful trustees gently lifted the curtain and vouchsafed a peep behind, where, if mortal eyes might not be dazzled and blinded, the eternal verities were presented to the view in their absolute unveiled effulgence. This privilege was conceded only to a select, initiated few and could be acquired only by the renunciation of all earthly desires, by a quiescent state of mind ‘indifferent alike to pleasure and pain.’ This teaching of the initiated was called *Guhya ādesa* (the secret teaching) and was imparted after years of trial to the *s'ishya* who had proved himself worthy of it by his intellectual attainments and by the subjugation of passions. Thus was all Upanishadic teaching handed down from teacher to pupil and thus was all *secret doctrine* transmitted among Indo-Aryans. (6).

But there was a special reason why the secret doctrines of Saktism should be guarded and preserved with great circumspection. They were mainly practical in their aim and scope and no amount of book-teaching can make such a *practical* subject clear. The teacher had to take the pupil by the hand, lead

(6) These ideas will be found considerably elaborated in the article on ‘The spirit of Hinduism’ The Sanskrit Journal Vol. I pages 7 to 10.

him on step by step and caution him, as he proceeded, with regard to the snares and pitfalls that beset an inexperienced traveller in these unexplored realms. Again the methods adopted by these teachers for the realisation of their aims included the use of certain dangerous weapons, which, like a sword in the hands of one not trained in fencing, might prove detrimental, if not skilfully handled. The history of Saktism clearly proves that, in spite of the repeated injunctions as to secrecy, some of the practices of the initiated leaked out and have wrecked many a promising life on the shoals of temptation and bacchanalianism; and lo! the blame hath fallen on the worship and the curse hath fallen on the heads of its votaries. The true teaching of the cult has got blended with much pseudo-teaching and the thief prowleth abroad and catcheth many a victim while his innocent namesake is drawn quartered and hanged— and unlooked-for illustration of the doctrine of vicarious sacrifice!

A survey of saktaic literature has been therefore here undertaken in the hope that some light will be thrown on one of the most obscure and misunderstood corners of Indian literature and the attempt to separate the false from the real teaching will, if carried to a successful issue, clear the way for a correct appreciation of its intrinsic merits.

SAKTAISM—ITS SCOPE DEFINED.

S'aktaiam, in its more comprehensive acceptation, embraces many varieties. All the sects of Hinduism accord the same homage to the several Goddesses as they do to the particular Gods whom they ‘affect.’ Thus the Vaishnavites worship ‘Sri’ side by side with Vishnu. In the Ramatapaniya Upanishad Sita is recognised as the inseparable complement and *sakti* of Rama.

In the VII Skandha of the Devi-Bhagavata Rādhā is similarly represented as the female counterpart of Krishna. The Pāncharatra⁽⁷⁾ attributed to Narada is *tāntic* in its tendencies, insists on the recognition of the androgynous nature of the Supreme Lord as Krishna and Radha and is deeply tinged with

(7) So called as it is divided into five sections, each section being called a night. Cf. the analogous term Arabian nights.

the mysticism that is characteristic of the Tantras proper. The Sivagamas such as Kāmika and Raurava everywhere recognise the dual character of Siva and are mainly occupied with the description of tantric rites and ceremonies. Coming to S'akti worship proper, there are numberless shades and varieties from the pure and refined worship advocated by S'ankara down to the bloody rites by which terrible goddesses such as Kālī are propitiated. But, though all these various forms of worship have more or less an element of S'aktaism in them, they do not form the exact connotation of *S'aktaism proper* whose votaries are comprised under the name of S'aktas. These S'aktas, though divided into certain sub-sects such as Samayins, Kaulas, Vamacharins and Dakshinacharins, Syama worshippers, Varahi worshippers, Tripurasundari worshippers &c. of whom more in the sequel, yet acknowledge the undisputed authority of certain works as their common scriptures. These scriptures disclose four distinct strata—Upanishad, Sutra, Purana and Tantra. These classes have been mentioned here pretty accurately in the order of their chronological sequence and in a descending order as regards the authority and weight they possess. Each of these layers presents a particular phase of the Saktaic cult and has its own method of expounding the tenets of the system; and the several works comprised under each head differ, *inter se*, as to their contents and methods of treatment. But in spite of these differences, in some places, of a very marked character, all these works are more or less based on a common platform and rely on a particular system of traditional teaching—called the *S'ri Vidyā* as contrasted with the Vedāntic teaching which is known as *Brahma Vidyā*. But each period—the Upanishadic, the Sutraic, the Tantraic, and the Pauranic—has left its own mark on the traditions handed down and the tastes and fashions, the ruling sentiments and the intellectual conditions of each period have added a distinct flavour to the original teaching. Over and above these treatises, there exist other works mainly in the form of praises written by the adherents of this faith and these works incidentally throw much light on the principles underlying it.

SAKTAIC LITERATURE—CHRONOLOGICAL DATA.

The *terminus a quo* of this cultus cannot be ascertained with certainty; the roots of the system go deep enough and references to some of its doctrines are discernible in the *Samhitas* themselves though not so clearly as in the later developments. But the *terminus ad quem* can be determined with tolerable precision. The data for the determination of the latter question can be thus summarized.

One of the most popular treatises explaining one of the higher forms of *S'ri Vidyā* is known as the *Saundaryalahari*. This work expounds the phase of *S'ri Vidyā* known as the *Samaya Mārga*. Incidentally it bears evidence to the final development of the system as exhibited in the works called the *Tantras* (St. 31). The references to the manifold phases of the doctrine that are to be found scattered in the work clearly show that the details of the system must have been worked out long before the time of that work. Now this work is by the common *consensus* of orthodox opinion attributed to Sri Sankaracharya and the evidences in favour of this view are many and strong. 1. Sankara is acknowledged on all hands to be a native of the western coast of Southern India and the western coast has long been one of the prominent seats of this cult. 2. Moreover, though he is believed to have established the six systems of Pauranic worship and his successors thus bear the title of Shanmatasthapakacharya, Sankara is commonly held to have always entertained a particular predilection for Saktaism and western scholars like Sir. M. Williams endorse this view. The principal mutt that he established was at Srīngā-giri popularly known as Srīngeri in the Mysore province and the *Sārādā Pītham* that he established there is none other than a diagrammatic representation of the *Devi* to which special worship is paid by his disciples in accordance with the orthodox usages of the cult. 3. Moreover tradition has it that the teaching embodied in the work was handed on from the original divine

course to Pushpadanta; he taught it to Gaudapada, he to his disciple Govindapada and he in his turn handed down the teaching to his disciple Sankara. Now it is admitted on all hands that Sankara was the disciple of Govinda Bhagavatpada and he in his turn was the Sishya of Gaudapada. Thus Gaudapada was, in the technical language of the Saktas, the *paramaguru* of Sankara⁸. This *guruparampara* is recognised in the invocatory stanzas recited during the S'antipatha.

Now Gaudapada, besides being the author of a commentary on the Samkhya Karika, is the author of a Sutra work on the Saktaic cult which is known by the name of Gaudapadiya. Though this work, spoken of as 'a Sutra work', is scarcely accessible at present, yet extracts from this work are frequently to be met with in *Saubhagya Bhaskara* by Bhaskara Bhatta, which is a very learned commentary on one of the sacred works of this cult—*Rahasyanamasahasra*. Sankara, the *prashishya* of Gaudapada, must also have been a Sakata himself.

4. All the commentators on Saundarya Lahari, Lakshmi-dhara, Dindima and the author of Saubhagya Vardhini attribute the work to Sankara and Bhaskara Bhatta, wherever he quotes from this work in his erudite work Saubhagya Bhaskara, thus begins—तस्मादुक्तं शंकरभगवत्पादैः and sometimes by the respectful title भगवत्पादैः । There is one exception to this unanimity and he is the author of a commentary known as Sudhavidyotini.

(8) Every Sakta is bound to pay his adorations to his Guru, his *paramaguru* and his *parameshtiguru* invoking them daily by the *diksha* names, i.e. the names they receive during the time of their initiation. The whole body is considered to be *Matrikatmaka* or the fifty-one letters—the 14 vowels, *anusvara*, *visarga*, the 25 letters of the five *vargas*, the 5 liquids including the *ऌ*, the three sibilants, the aspirate *ह* and the conjunct consonant *क्ष*. The *Sthula Sarira* is divided into fifty-one parts and each part is considered to be sacred to a particular letter. At the time of the initiation, the Sishya is asked to touch any one part and the name to be given to him is to commence with the letter that is sacred to the part he touches and should moreover end with the affix *ananda natha*. These details are fully given in the *dikshaprakarana* in the 'ullasa padhati' a commentary of Umanandanatha on the Kalpasutras of this system attributed to Sri Parasurama.

LITERARY GOSSIP.

"A literary history of ancient India is in preparation by Professor Frazer and will form the first volume of a series of literary histories of the several countries. Let us hope that the volume in preparation will be free from the prejudices that disfigure that otherwise learned work 'A history of Indian literature' by Professor A. Weber of Berlin.

"India owes more to Russia than is generally credited to the account of that country. Few people are aware that the first account of the Sanskrit language published in Europe appeared in St. Petersburg. The Imperial Academy of Sciences was founded in imitation of the French Academy by Peter the Great and was formally opened by the Empress Catherine about 1725. Among its first members was the famous T. S. Bayer of Leipzig who was one of the first to maintain that it was not proved that the languages of India were derived from Hebrew, as was then the universal belief in Europe. He founded his arguments on the only true scientific basis—that of comparison—and in his correspondence with La Croze we see the commencement of the science of comparative Philology, which has since been illumined by the genius of Prof. Max Muller, Schliecher, and Brugmann.

"Russian learning now drops out of sight for half a century. It had attended at the birth of the infant and had nursed it throughout the dangers of its childhood. It had then done the best thing it could for it by packing it off to a first rate school (the Asiatic Society founded by Sir W. Jones) and now when its protégé was a stalwart young fellow, ready to make his own way in the world, it gave him the best endowment which it could possibly devise. After the Asiatic Society had put the boy on his legs, Bopp, followed by Lassen, familiarised European savants with his appearance. Then, in 1848, Max Muller introduced him to polite society clothed in the covers of the first volume of his edition of the Rig Veda; and lastly in 1855, the *sage femme* who was originally responsible for his appearance formally declared him to be of age, by the issue of that monumental work—the Sanskrit Dictionary of Bohtlink and Roth. The Imperial Academy of St. Petersburg recognised the importance

of the work and printed and published the Lexicon itself. It is no exaggeration to say that Sanskrit scholarship was thereby made possible in Europe. The Academy has for the past ten years made a speciality of the knowledge of Sanskrit to be obtained by way of Central Asia and Tibet.—Adapted from the 'Englishman'.

The Academy of St. Petersburg has now undertaken the very laudable work of publishing the scriptures of the Northern school of Buddhism, and has for the purpose secured the services of the several scholars of Europe. The scriptures of the Northern school are in Sanskrit and our knowledge of them is of the most meagre description, our ideas of Buddhism being mostly derived from the Pali Scriptures of the Southern school. We therefore hail this laudable undertaking with very great pleasure.

Apropos of Buddhism, we wish we may be wrong in our conception of its philosophy; but its philosophy appears to us to be not of the highest order. When the projected series of Buddhist publications becomes accomplished, it will be time enough to enter into an examination of the merits of their philosophy and the *rationale* of their ethics. Meanwhile we cannot help agreeing with the remarks of that astute critic Mr. Charles Johnston M. R. A. S. who writes thus:—"Whatever makes for human life can live, whatever fails in humanity is already dead.....And this is the supreme virtue of the best Indian science,—if we include philosophy under the title of science,—that it is perfectly valid for human life and that it treats with such masterly power, such assured and wide-sweeping force, that side of human life which is nearest to the immortals..... And if we are disposed to criticise Buddhism we could find no more pointed accusation than this—that its best works do seem to fall short of any sense of human life and are liable to wander off into regions altogether barren and futile where no true human life should ever go.....No one can read the metaphysical works of Buddhism without feeling that they deal for the most part with an unreal and strained aspect of life and that their ideal of salvation through renunciation is the outcome rather of weakness than of strength."

SAKTAIC LITERATURE—CHRONOLOGICAL DATA. (Cd.)

He gives a fabulous and untrustworthy account of the origin of the work, how a certain prince Pravarasena,—son of a Dravida king Dramida by name!—was thrown on a hill as soon as he was born, to be devoured by beasts of prey because the minister had told the father that the child would prove a source of trouble and how the child, left to the tender mercies of the beasts of the forest, and roused into devotional activity by the reminiscences of his former birth, began to praise the Devi in these songs. The story proceeds in a similar strain and leaves us in doubt as to whether all the tale is of himself, the author of the commentary or of the original poem itself. This version, as elicited from the extracts quoted, bears on its very face its own condemnation.

Lakshmidhara's commentary on the *Saundarya Lahari* is the best work on the subject and thanks to the enlightened munificence of the Mysore Government, the work has now been placed within easy reach of all Sanskritists. The date of Lakshmidhara can be ascertained beyond any possibility of doubt. In the colophon at the end of the said commentary there is given the pedigree of the author, extending from his seventh ancestor Mahadeva. The colophon is simply the *बिहदावलि* of the author, by himself or more probably by one of his disciples. The family seems to have been remarkably talented and each one of the ancestors has been the author of many learned works referred to in the colophon; and coming to Lakshmidhara, a list of the works written by him is given (and a pretty formidable list it is!) and he is said to have been patronised by Gajapati Vira Rudra (भाश्रयाकृतगजपतिवीररुद्रेण). Lakshmidhara survived his patron and was subsequently patronised by his successor Gajapati Pratapa Rudra; Lakshmidhara's words at the close of this work have a melancholy interest.

गतोयं शङ्काचार्यो वीरमादेश्वरो गतः । षट्चक्रभेदेन कोवाजानीते मत्परिश्रमम् ॥
(Saundaryalahari is mainly occupied with षट्चक्रभेद which will be explained in the sequel).

One of the works attributed to Lakshmidhara in the colophon is *Sarasvati-vilāsa Smṛiti* (सरस्वतीविलासाद्यनेकस्मृतिनिबन्धन-कल्पकेन). Now the colophon attached to *Sarasvativilāsa* attributes the works to Pratapa Rudra Raja of Gulbarga himself

(प्रतापरुद्रवमहाराजविरचितस्मृतिसङ्ग्रहे). There is nothing inconsistent in this as works written by Pandits of a court are generally ascribed to the royal patron. Thus it is clear that Lakshmidhara lived in the time of Gajapati Virarudra and Gajapati Prataparudra. We know from the history of the eastern branch on the Chalukyas and the list of kings published by Sir Waltee Elliot that the Kākata family of Warangal rose to power about the close of the 11th century and they annexed the southern dominion of the eastern Chalukya house in the 12th century—“The family rose to great power under Prataparudra in 1162”⁹. Thus it is clear that Lakshmidhara lived in the first half of the twelfth century. Lakshmidhara implicitly believes Saundaryalahari to be the work of S’ankara, thus making the tradition of S’ankara’s authorship of the work at least 750 years strong.

The internal evidence afforded by the work is almost conclusive by itself. The work is a lofty exposition of the *Saguna Upasti* advocated by Sankara in his *Sārīraka Bhaṣhya* 1st Adhyaya 1st pada, anent *Pratīka Upasti* as an indispensable auxiliary to the acquisition of Brahmajñana and is in harmony with the doctrines with which his name has come to be associated. The reference to Jnana S’ambandha in stanza 75 under the designation इविडशिशु implies (1) that the author himself was not a Dramida or Tamilian Brahman (2) that the author was a native of Southern India; (for, the story of the *Tamil* boy-poet and Saivite preacher is almost unknown beyond Southern India and is scarcely well-known outside the Tamil-speaking provinces; so much so that most commentators on this passage, including Lakshmidhara, a Telugu speaking native of Warangal, are hardly able to explain the allusion). And Sankara was a native of Southern India and not a Tamil Brahman.

These considerations may serve to justify and confirm the tradition that ascribes Saundarya Lahari to the authorship of Sri Sankara; Sankara’s date has been a matter of controversy; the generality of European scholars beginning from Wilson being inclined to place him in the 8th century A. D; and K. T. Telang and Mr. Fleet C. I. E. (9A) seeing sufficient reasons in

(9A) Vide the preface to K. T. Telang’s edition of *Mudra Rakshasa* and the *Indian Antiquary* vol. XIII.

favor of the 6th century A. D. The data furnished by this work clearly show, that long before the date of this work, the Saktaitic *cultus* must have gone through its various stages of development and deterioration.

Ascending higher, we come to Kalidasa whose very name serves to confirm the traditions which attribute his poetical inspiration to the favor of the goddess.

Among other works of a sectarian character assigned to Kalidasa there is one—*Sakalajanani stotra*¹⁰. Lakshmidhara in his commentary on the *Saundarya Lahari* quotes and explains the ninth stanza of this hymn. Thus we have it on the authority of Lakshmidhara that Kalidasa is the author of the work in question and this work every where discloses a deep acquaintance with many of the doctrines of Saktaitism.

In the *Ramayana* (Balakanda 22nd Sarga-slokas 12—20) we find an implicit belief in the superhuman efficacy of two *mantras*—*Bala* and *Ati Bala*—which *Visvamitra* imparts to Rama whom the sage declares to be a worthy recipient of the same. *Visvamitra* says that apart from their physical efficacy, they are सर्वज्ञानस्यमातरौ the source of *all* knowledge and them *vidyas* were regarded as having been first taught by Brahma’s (पितामहसुते द्वेते त्रिये तेजःसमन्विते). Now these two *Vidyas* (The term *vidya* itself, as used in this context is a *terminus technicus* in Saktaitic literature) have a distinct place in the Saktaitic cult, (where the same virtues are ascribed to them and the same qualifications are required of the recipient) and are otherwise known as *Kadi Vidya*, the mantra beginning with *Ka* and attributed to *Kama* whom later traditions identify with the god of love and *Hadividya* attributed to *Lopamudra* wife of *Agastya*.

Now no reason can be assigned to regard this passage in the *Ramayana* as an interpolation. [The assumption of interpolation has been a terrible weapon in the hands of western Sanskritists. Passages are now and then found in ancient Indian literature which clash with certain views cherished in Europe

(10) *Saundarya Lahari*-*Bibliotheca Sanskrita* Mysore p. 224.

and such unwelcome passages have only to be regarded as intruders and summarily disposed of as unreliable evidence! Very often the only evidence of their later insertion is their inconsistency with the preconceived notions of some of these scholars. But all this is by the bye.] The passage in question considers these vidyas as held in great veneration in even earlier times. If we regard this passage as a genuine portion of the Ramayana and if, as maintained by Prof. Jacobi in his excellent monograph, the Ramayana¹¹ must be assigned to the 7th or the 8th century B. C; then indeed a very high antiquity must be ascribed to the system of worship known as Sri Vidya.

Going further up we have an interesting passage in the Kena or Talavakara Upanishad III Khanda 12 verse and sequel where Uma Haimavati is introduced as teaching Brahavidya to Indra and the other gods. Indra, bewildered by the sudden disappearance of the Yakshas prayed to the Devi who appearing in the form of Uma enlightened him as to the source of all power. This passage has considerably exercised Dr. Weber. His remarks on this passage (*Indische studien* Vol. II pp. 186—90) are quoted by Dr. Roer in his translation of this Upanishad in the Bibliotheca Indica. They may be thus summarised. Dr. Weber is at a loss to explain the relation of Uma Haimavati who appears in this passage as the mediator between Brahma and the several gods. The doctor notices that Sayana in the Taittiriya Aranyaka (X Prapathaka 1st Anuvaka, 38th Anuv. 18 or 22 anuv according to the Dravidian or the Andhrapatha). Mahidhara and Bhatta Bhaskara in the Sukla Yajus and Krishna Yajus Samhitas—all explain the word सौम as उमा = ब्रह्मविद्या तयासहवर्तमानः सोमः परमात्मा ; Dr. Weber summarily disposes of these explanations as not justified by these passages where the term simply means the juice of the Soma. But the passage in the Kena Upanishad seems to identify Uma Haimavati with Brahma vidya and requires some explanation and

(11) It is a pity that the work has not been translated into English. An excellent review of it by Grierson appeared in the vol. of the Indian Antiquary for 1890. Mr. Grierson there expresses his dissent from some of the views of the erudite German doctor,

the learned doctor advances the following alternative conjectures.

(1) Uma may be identified with Sarasvati, the divine word, and the word *Uma* may be etymologically connected with *om*.

(2) Another view is that Brahavidya, like purity of language (Kaushitaki Brahmana 1—153) came to the Aryas who lived in Madhyadesa from the peaceful valleys of the Himavat, so favorable to contemplation.

(3) But the doctor is not quite sure that Uma really denotes Brahavidya. After some rambling observations on the relation between Girisa and Parvati as representatives of the tempest (Rudra) in the mountains, between Ambika and Rudra (orig. brother and sister) and only later on husband and wife, Ambika, 'mother' and *Uma* from *u av* to protect being an ephemous flattery to propitiate the cruel goddess on the analogy of the terrible Rudra being called Siva, the learned savant thus winds up after the manner of 'Rasselas'.—"It remains indeed involved in doubt, in what manner the cruel wife of Rudra appears here in the Kena Upanishad as the mediator between the Supreme Brahman and Indra, unless this Upanishad belongs to a time in which Siva, her husband, was considered the Supreme Deity Isvara and respectively (?) to Brahman i. e. to the time of a sect of Siva. If this remains questionable and improbable yet for the first (?)¹² the view must be maintained that the idea of Uma with Sarasvati is founded on this sole passage of the Kena Upanishad, unless without any complication the original unity of Uma with Sarasvati which we pointed out in the preceding note is here still transparent."

Professor Max Muller thinks⁽¹³⁾ that Uma may be taken here as the wife of S'iva, better known by her earlier name Parvati, that originally she was not the daughter of the mountains but the daughter of the clouds like Rudra, the lord of the

(12) This is the doctor's own English! One is tempted to conclude that the query marks which the doctor distributes so liberally over his pages are indicative of his own mystification rather than of the obscurity of the original passages he attacks!

(13) Sacred Books of the East vol. I p. 161.

cloud and that we are here moving in a secondary period of Indian thought in which, as among Semitic nations, the powers and knowledge and wisdom of the gods are represented by their wives. He would derive Uma from Vâ—to weave and would even translate Uma Haimavati by an old woman coming from the Himavat provided he was not made responsible for the interpretation.

We see where the wind sets. Evidently it goes against the grain of western scholars to regard the passage as an interpolation. The troublesome expression *Uma Haimavati* has to be disposed of and explained, without any reference to the Pauranic conception; and if that were not possible, the whole Upanishad must go by the board as a comparatively modern production. But till these scholars should come to an unanimity on the point, it is perhaps safer to trust to the Indian commentators who are not troubled by any exaggerated notions of the historic growth or deterioration of ideas. Says Sankaracharya on this passage—

“तस्य इन्द्रस्य यक्षेर्भाक्ति बुध्वा विद्या उमारूपिणी प्रादुरभूत्
स्त्रीरूपा नित्यमेव सर्वज्ञेन ईश्वरेण सावर्ततइति ज्ञातुं
समर्थेति कृत्वा तां उपाजगाम ।

In Sankara's view the passage implies that Uma is the inseparable *consort* of the Supreme Being and a knowledge of him can be obtained only through her grace. This doctrine, as we shall see in the sequel, is the keynote of the Saktaic cult. The Suta Samhita (4th Adhyaya Brahmagita) offers the same explanation as to the appearance of Uma on this occasion. The vedic commentators, Vidyaranya, Bhaskara Bhatta, and Mahidhara take the same view. For instance (Rajendra Lal Mitra's Edition of Taitt. Aranyaka Bibliotheca Indica Prap. X—p. 787), Vidyaranya says

हिमवत्पुत्र्याः गौर्याः ब्रह्मविद्याभिमानिरूपत्वात् गौरिवाच-
कः उमाशब्दः ब्रह्मविद्यामुपलक्षयति । अतएव तलवकारोप-
निषदि ब्रह्मविद्याप्रस्तावे ब्रह्मविद्यामूर्तिः पठ्यते “ बहुशोभ-
मानां उमाहैमवती ” इति &c.

Thus it is clear that at the time of this Upanishad, Uma was considered the complement of the supreme Lord and He could be known only through her grace.

We come to the tenth Prapathaka of the Taittiriya Aranyaka where we find many references not only to Durga, *Uma*, *Katyayani*, *Kanyakumari* and other names of the Devi but also a succinct enunciation of the method elaborately expounded later on in the *Samaya marga* of this *cultus*. An examination of the several passages will very considerably swell the bulk of this essay and hence the passages have been simply referred to and they bear unmistakable evidence to the worship of the Devi. These passages are:—

1st Anuvaka. 34, 35, 60, 63, 65.

10th Anuvaka. 5, 7,

11th Anuvaka. 6, 7, 8, 9, 10, 11 and 12 where the *Samaya* method of worship is briefly but clearly indicated and the Absolute is regarded as *two in one*, *Uma* and *Mahes'vara* forming the supreme Being.

12th Anuvaka. 829. Vidyaranya thus comments:—

सत्यं चद्विविधं व्यावहारिकं पारमार्थिकं च । हिरण्यगर्भा-
दिकं रूपं व्यावहारिकं सत्यं । तन्निवारणेन पारमार्थिकसत्यं
प्रदर्शयितुं ऋतंसत्यंइति विशेष्यते । तादृशंब्रह्म स्वभक्तानुग्र-
हाय उमामहेश्वरात्मकं पुरुषरूपं भवति । तत्र दक्षिणेभागे
कृष्णवर्णः । उमाभागे वामेपिङ्गलवर्णः ॥

26th Anuvaka (847 and 848)

30th Anuvaka (851)

39th Anuvaka (859)

42nd Anuvaka.

But this tenth Prapathaka of the Taitt. Aranyaka otherwise known as *Yajniki*—Upanishad is expressly designated by Vidyaranya as *khila* or supplementary (Vide 7. A. p. 853.)

इयं नारायणी या व्याख्या याज्ञिक्युपनिषदि खिलकाण्डरूपा It must be therefore regarded as later than the other prapathakas of the Taitt. Aranyaka.

But the first prapathaka of the Taitt. Aranyaka, which treats of the Arunaketuka fire, and which though forming the fourth prasna of the Kathaka has been detached from its natural place in the Taitt. Brahmana and placed at the head of the Taitt. Aranyaka as it has to be studied in the forest ¹⁴ contains ample references to the doctrines of this system; so much so that Lakshmidhara considers that the Pras'na has been called Aruna or Arunopanishad because it treats of ⁽¹⁵⁾ the Devi who is otherwise called Arunà. Says Lakshmidhara in his commentary on the Saundaryalahari

अरुणोपनिषन्नाम, अरुणायाः भगवत्याः प्रातिपादिका उप-
निषत् । भद्रं कर्णेभिः इत्यारभ्य 'तपस्वी पुण्यो भवति' इत्यन्ता
अरुणोपनिषत् अरुणामेव प्रतिपादयति । इममर्थं द्रष्टवान् अरुण-
केतुऋषिः

The part of the 1st prasna that treats of the Samaya system of worship is the 27th Anuvaka beginning from भद्रं कर्णेभिः. The entire Anuvaka has been commented on by Lakshmidhara ⁽¹⁶⁾ It must be however noted that there is considerable disparity between his interpretation and that of Vidyanaraya and that in the light of the explanations of the latter, the references to the Samaya marga are, though faintly discernible, not so very clear. The following considerations may serve to show that Lakshmidhara's explanation of the Anuvaka is entitled to greater weight.

1. Lakshmidhara lived in the 12th century A. C. (vide *supra*) and Vidyanaraya lived in the 14th century A. C. ⁽¹⁷⁾ Lakshmidhara thus represents a tradition earlier by two centuries.

(14) These details will be found explained in the article on the Taitt. literature contributed to the Sanskrit Journal Vol. I. No. 12, Vol. II No. 1.

(15) The Vamakesvara Tantra says

अरुणाख्यां भगवतीं अरुणाभां विचिन्तयेत् ॥

(16) Mysore Edition Bibliotheca Sanskrita vol. II P. 36.

(17) Vide the article 'Vidyanaraya the great commentator' in the Sanskrit Journal vol. I No. 4.

II. Change of स् (not final) to ष्—

51. 1. स् of suffixes (स्न, स्नु, स्य, &c.) and terminations (सु, षि, से, स्व, सम्, &c.) preceded by a vowel except अ or आ, or by क्, र् or ल् is changed to ष्; as, जिष्णुः, गुरुषु, तनोषि, लिङ्ख, अकार्षे, &c.

Exception:— The स् of the तद्धित suffix सात् is not changed to ष्, as, अग्निसात्, वायुसात्, &c.

2. The above change takes place even when अनुस्वार * or विसर्ग comes between the preceding letter and स्, as, हवींषि, धनुःपु

3. After इ or उ of the prepositions अधि, अभि, परि, प्रति, नि वि and अनु, the initial स् of roots स्यादि † is changed to ष्; as, स, अभिषुणोति, सू—अनुषुवति, सो—अधिष्यति, स्तु—अभिष्टौति, स्तुम्—प्रतिष्टोमते, स्था—अनुष्टास्यति, सिध्—प्रतिषेधति, सिच्—अभिषिञ्चति, सञ्ज—परिषजति, स्वञ्ज—परिष्वजते, सद्—निषीदति (प्रतिसीदति excepted), स्तम्भ्—अभिष्टम्भाति (निस्तम्भः and प्रतिस्तम्भः are exceptions) and सेनि—अभिषेणयति ।

Note:— The augment अ— coming between the preposition and the root— does not prevent the change of स् to ष्, as, न्यषिञ्चत्, पर्यष्वजत.

4. There are many Compounds in which the initial ष् of the second word is changed to ष्, if the first word ends in a vowel as:—अग्निष्टोमः, अग्नीष्टोमौ, गोष्ट, ज्योतिष्टोमः, तुराषाद्, दिविष्टः पितृष्वसा, भूमिष्ट मातृष्वसा, युधिष्ठिरः, विषमः and सुषेणः ।

* The अनुस्वार occurring only in the Plural of the Nom. Voc. Acc. case of neuter bases; hence पुंसः, पुंसा, पुंसे, पुंसोः पुंसु are exceptions.

† सु सू सो स्तु स्तुमश्चैव स्यासिधौ सिच एव च ।
सञ्जस्यञ्जौ सदस्तंभौ स्यादयः सेनिसंयुताः ॥

52. Nouns, Adjectives and Pronouns are declined, *i. e.*, are united to various terminations (प्रत्यय) to denote number and case. A case termination is called सुप्; hence these three Parts of speech, when declined, are called सुवन्त. But before declension they are called प्रातिपदिक 'base'.

53. Similarly verbs are conjugated, *i. e.*, are united to various terminations to denote mood, tense, number and person. These terminations are called तिङ्; hence verbs, when conjugated are called तिङन्त.

54. Words which are not either सुवन्त or तिङन्त are called अव्यय 'indeclinable'.

DECLENSION OF NOUNS AND ADJECTIVES.

55. The Declension of Adjectives does not, in general, differ from that of Nouns.

56. Nouns and Adjectives have three Genders (लिङ्ग)—Masculine (*m.*), Feminine (*f.*) and Neuter (*n.*); three Numbers (वचन)—Singular (*S.*) Dual (*D.*) and Plural (*P.*); and eight Cases (विभक्ति)—Nominative (*N.*), Vocative (*V.*), Accusative (*Ac.*), Instrumental (*I.*), Dative (*D.*), Ablative (*Ab.*), Genitive (*G.*) and Locative (*L.*).

57. Gender. Gender in Sanskrit seems to be arbitrary. For instance, 'wife' is denoted by three words of three genders—दार *masc.*, भार्या *fem.* and कलत्र *neut.* It can however be guessed in a few cases:—

1. Proper names of males are *masculine*.
2. Words signifying मनुष्य (males), देव, असुर, राक्षस, पर्वत, वृक्ष, मेघ, समुद्र, शत्रु, याग and काल are generally *masculine*;
3. Proper names of females are *feminine*;
4. Words signifying स्त्री 'females', भूमि, नदी, निशा, दिक्, वाक्, विद्युत्, लता, बुद्धि, &c. are generally *feminine*;
4. Words signifying आकाश, जल, वन, फल, पुष्प, पर्ण, &c. are generally *neuter*.

58. Adjectives assume the gender of the nouns which they qualify. The *fem.* base of adjectives, differing from that which they have in the *masc.* gender is formed by adding to the *masc.* base either आ or ई.

59. The only words which have the same form in all the three genders are: कति, यति, तति, अस्मद्, युष्मद् and the numerals from पञ्चन् 'five' to नवदशन् 'nineteen'.

60. Number. The *dual* denotes 'two'. But words signifying a 'couple' such as द्वय, द्वितय, युग्म, युगल, युग, द्वन्द्व &c. are *sing.*

61. A few words are used only in the plural; as, असवः, प्राणाः, आपः, दाराः, अक्षताः, सिकताः, वर्षाः, लाजाः, गृहाः, &c.

62. Case. The *Nominative* (प्रथमाविभक्तिः) expresses the subject and the *Accusative*, (द्वितीयाविभक्तिः), the object. The *Instrumental* (तृतीयाविभक्तिः) is expressed by 'by' 'with' 'by means of' and 'through'; the *Dative* (चतुर्थीविभक्तिः), by 'for', 'to', 'for the sake of'; the *Ablative* (पञ्चमीविभक्तिः), by 'from', 'away from', 'than'; the *Genitive* (षष्ठीविभक्तिः), by 'of' and 'to' and the *Locative*, by 'in', 'at', 'over', 'above', 'upon' and 'on'. The *Vocative* is the case of address.

63. The following are the case terminations added to the bases of Nouns and Adjectives.

	Singular.			Dual.			Plural.		
	m.	f.	n.	m.	f.	n.	m.	f.	n.
N. & V.	स्	—	—	औ	ई	—	अस्	इ	—
Ac.	अस्	—	—	औ	ई	—	अस्	इ	—
Ins.	आ	—	—	भ्याम्	—	—	भिम्	—	—
D.	ए	—	—	भ्याम्	—	—	भ्यम्	—	—
Ab.	अस्	—	—	भ्याम्	—	—	भ्यस्	—	—
G.	अस्	—	—	ओस्	—	—	आम्	—	—
L.	इ	—	—	ओस्	—	—	सु	—	—

64. a. The V. case is considered to be another form of the N. case; hence it has no separate termination of its own. It differs from the N. case, if at all, only in the singular.

b. These terminations are applied without change to bases ending in consonants but the bases themselves may sometimes undergo changes. With regard to bases ending in vowels, sometimes the terminations, sometimes the bases and sometimes both undergo changes. But these changes are best learnt from the model examples given below.

c. The terminations beginning with vowels will sometimes be called *vowel terminations*; and those beginning with consonants, *consonantal terminations*.

d. The rules of Sandhi apply generally to final letters of bases and the initial letters of terminations.

EXAMPLES OF DECLENSION.

Section I.

Bases of nouns and adjectives ending in any vowel except ऋ, ए, and ए.

65. Bases (masculine and neuter) in अ.

There are no fem. bases in अ.

1. राम m. 'Rama'.

	Singular	Dual	Plural
N.	रामः	N. V. रामौ	N. रामाः
V.	राम		
Ac.	रामम्	Ac.	Ac. रामान्
I.	रामेण	I. D. रामाभ्याम्	I. रामैः
D.	रामाय		
Ab.	रामात्	Ab.	Ab. रामेभ्यः
G.	रामस्य	G. रामयोः	G. रामाणां
L.	रामे		

Decline similarly काम, सोम, देव and other nouns.

2. ज्ञान n. 'knowledge'.

N.	ज्ञानम्	N. V. ज्ञाने	N. V. ज्ञानानि	
V.	ज्ञान			Ac.
Ac.	ज्ञानम्			Ac.

All the other cases are like the masculine.

धन, वन, फल and other nouns are declined like ज्ञान.

a. Adjectives in अ (whether Simple, Pronominal or Participle) are declinable like राम in *Masc.* and ज्ञान in *Neut.*

b. Some adjectives in अ form their *fem.* by adding आ; and some, by ई; and their declension is like that of रमा or नदी (see below).

c. A few adjectives in अ follow the pronominal declension.

66. Bases in आ

Bases in आ are mostly *fem.* Very few are nouns of the *masc.* gender, but some are adjectives of the *masc.* and *fem.* gender.

1. रमा 'Goddess of wealth'.

	S.	D.	P.
N.	रमा	N. & V. रमे	N. & V. रमाः
V.	रमे		
Ac.	रमाम्	In. & D. रमाभ्यां	I. रमाभिः
In.	रमया		
D.	रमायै	G. रमयोः	D. रमाभ्यः
Ab.	रमायाः		
G.		रमायाम्	G. रमाणाम्
L.		L. रमासु	

Similarly पद्मा, दुर्गा and other nouns.

a. अम्बा f. 'mother' forms its V. *Sig.* अम्ब.

b. Adjectives which form their *fem.* by adding आ are generally declinable like रमा.

c. *Masc.* nouns in आ, like हाहा 'a Demi-god' take general case-terminations with the regular सन्धि changes, but the Ac. Pl. ends in न्; thus,

N. & V.	हाहाः	हाहौ	हाहाः
Ac.	हाहाम्	हाहौ	हाहान्
I.	हाहा	हाहाभ्यां	हाहाभिः
D.	हाहै, &c;	Ab. हाहाः, &c;	G. हाहाः, हाहौः, हाहाम्?
L.	हाहे, &c.		

d. Compound adjectives (like विश्वपा, सोमपा, शंखध्मा, पुण्यदा, &c) having a bare verbal root as final member are declined as follows:

2. विश्वपा 'all-preserving.

		Masc. & Fem.	
	S.	D.	P.
N. & N.	विश्वपाः	{ N. & V.	N. & V. विश्वपाः
Ac.	विश्वपाम्	Ac. विश्वपौ	Ac. विश्वपः
In.	विश्वपा	{ I. D.	I. विश्वपाभिः
D.	विश्वपे	Ab. विश्वपाभ्याम्	{ D. विश्वपाभ्यः
Ab. }	विश्वपः		G. विश्वपाम्
G.			
L.	विश्वपि	{ G.	L. विश्वपासु
		L. विश्वपोः	

The neuter of these compound adjectives shorten their final भा and follow the declension of ज्ञान.

67. Bases (of all genders) in इ.

1. कवि m. 'a poet'.

	S.	D.	P.
N.	कविः	{ N. V.	N. कवयः
V.	कवे		Ac. कवी
Ac.	कविम्	{ I. D.	Ac. कवीन्
I.	कविना		Ab. कविभ्याम्
D.	कवये	{ D.	Ab. कविभ्यः
Ab. }	कवेः		G.
G.		L. कव्योः	
L.	कवौ		

Similarly रवि, हरि and other nouns.

a. पति m. 'lord', when compounded with another word in the षष्ठीतत्पुरुषसमास (as श्रीपति, भूपति &c. is declinable like कवि But when not compounded, it differs from कवि in I. D. Ab. G. and L. sing. (thus, In. पत्या, D. पत्ये, Ab and G. पत्युः, L. पत्यौ). The fem. of पति is पत्नी, declinable like नदी.

b. The N. and Ac. cases of सखि m. 'a friend are:— सखा, सखायौ,— यः; —यम्, —यौ, सखीन्; the V. case is सखे, सखायौ,—यः; the In. D. Ab. G. and L. sings. are सख्या, सखे, सख्युः, सख्युः, सख्यौ; and the rest like कवि. The fem. of सखि is सखी, declinable, like नदी.

2. मति f. 'intellect'.

	S.	D.	P.
N.	मतिः	{ N. V.	{ N. मतयः
V.	मते		Ac. मती
Ac.	मतिम्	{ I. D.	Ac. मतीः
In.	मत्या		In. मतिभ्याम्
D.	मत्यै or मतये	{ D.	{ D. मतिभ्यः
Ab. }	मत्याः or मतैः		Ab. मतीनाम्
G.		मत्याम् or मतौ	G. मतीनाम्
L.	L. मतिषु		L. मतिषु

Similarly रति, रुचि, रात्रि and other fem. nouns.

3. वारि n. 'water'.

	S.	D.	P.
N. Ac.	वारि	{ N. V.	{ N. V. वारीणि
V.	वारे or वारि		Ac. वारिणी
In.	वारिणा	{ I. D.	In. वारिभिः
D.	वारिणे		Ab. वारिभ्याम्
Ab. }	वारिणः	G.	G. वारीणाम्
G.			L. वारिणोः
L.	वारिणि		

a. The neuter bases अक्षि 'eye', अस्थि 'bone', दधि 'curds' and सत्रिथ 'thigh' are to be considered as अक्षन्, अस्थन्, दधन्, and सत्रिथन् when followed by the vowel-terminations beginning with the I. *sing.*, and are declined like नामन् (see below).

In other cases and numbers they are declined like वारि. Thus, N. and Ac. दधि, दधिनी, दधीनि; I. दध्ना, दधिभ्याम्, दधिभिः &c.

b. Adjectives in ई, such as शुचि, नीलरुचि, &c., are declined like क्वि in *masc.*, like मति in *fem.* and like वारि in *neut.*, but in the D. Ab. G. L. *sing.*, and in the G. L. *du.*, they may optionally follow the *masc.* form; thus, शुचि will be, in the D. *sing.* neuter, शुचिने or शुचये; and so with the other cases.

68. Bases in ई.

Bases in ई are, like those in आ, mostly *fem.* Very few are nouns of the *masc.* gender, but some are adjectives of the *masc.* and *fem.* gender.

A. 1. नदी f. 'a river'.

	S.	D.	P.
N.	नदी	N. V. नद्यो	N. V. नद्यः
V.	नदि		
Ac.	नदीम्	In. D. नदीभ्याम्	In. नदीभिः
In.	नद्या		
D.	नद्यै	Ab. नदीभ्यः	D. नदीभ्यः
Ab. }	नद्याः		
G. }	नद्याम्	G. नदीनाम्	G. श्रीणाम् or श्रियाम्
L.	नद्याम्		
		L. नद्योः	L. श्रीषु.

Similarly नदी, नगरी and other nouns.

a. लक्ष्मी f. 'Goddess of beauty', तरी f. 'a boat' and तन्त्री f. 'a lute-string' take स् in the N. *sing.*; but in other respects they follow नदी. Thus, N. लक्ष्मीः, लक्ष्म्यो, लक्ष्म्यः; V. लक्ष्मि, &c.; Ac. लक्ष्मीम् &c. &c.

b. Adjectives which form their *fem.* by adding ई are declinable like नदी.

2. स्त्री f. 'a woman'.

	S.	D.	P.
N.	स्त्री	N. V. स्त्रियौ	N. स्त्रियः
V.	स्त्रि		
Ac.	स्त्रियम् or स्त्रीम्	Ac. स्त्रियः or स्त्रीः	Ac. स्त्रियः or स्त्रीः
In.	स्त्रिया		
D.	स्त्रियै	In. D. स्त्रीभ्याम्	In. स्त्रीभिः
Ab. }	स्त्रियाः		
G. }	स्त्रियाम्	Ab. स्त्रीभ्यः	D. स्त्रीभ्यः
L.	स्त्रियाम्		
		G. स्त्रियोः	G. स्त्रीणाम्
		L. स्त्रीषु	L. स्त्रीषु

3. श्री f. 'Goddess of wealth'.

	S.	D.	P.
N.&V.	श्रीः	N. & V. श्रियौ	N. & V. श्रियः
Ac.	श्रियम्		
In.	श्रिया	In. D. श्रीभ्याम्	In. श्रीभिः
D.	श्रियै or श्रिये		
Ab. }	श्रियाः	Ab. श्रीभ्यः	D. श्रीभ्यः
G. }	श्रियाम् or श्रियि		
L.	श्रियाम् or श्रियि	G. श्रियोः	G. श्रीणाम् or श्रियाम्
		L. श्रीषु.	L. श्रीषु.

Bases like श्री f. 'intellect', भी f. 'fear' and ही T. 'shame' are declinable like श्री.

B. सेनानी m. 'a general'.

	S.	D.	P.
N. V.	सेनानीः	N. V. सेनान्यौ	N. V. सेनान्यः
Ac.	सेनान्यम्		
In.	सेनान्या	In. D. सेनानीभ्याम्	In. सेनानीभिः
D.	सेनान्ये		
Ab. }	सेनान्यः	Ab. सेनानीभ्यः	D. सेनानीभ्यः
G. }	सेनान्याम्		
L.	सेनान्याम्	G. सेनान्योः	G. सेनान्याम्
		L. सेनानीषु	L. सेनानीषु

Similarly अग्रणीः and प्रामर्शीः

a. प्रधी 'thinking in a high degree' (formed from ध्यौ with प्र), follows सेनानी in *masc.* and *fem.*, but the L. *sing.* is प्रध्वि. In the *neuter* it shortens the final ई and is declined like वारि, but in the In. D. Ab. G. L. cases they may optionally take the *masc.* forms; thus, प्रधी will be, in the In. case *neut.*, प्रध्या or प्रधिना, प्रधीभ्याम् or प्रधिभ्याम्, प्रधीभिः or प्रधिभिः, and so with the other cases.

b. पपी *m.* 'the sun', ययी *m.* 'road' and वातप्रमी *m.* 'an antelope' are declined like सेनानी; but they make (1) in the Ac. *sing.* पपीम्, ययीम् and वातप्रमीम्; (2) in the Ac. *pl.* पपीन्, ययीन् and वातप्रमीन्, and (3) in the L. *sing.* पपी, ययी and वातप्रमी.

c. सुधी *m. f.* 'thinking well' is declined thus; N. V. सुधीः, सुधियो, सुधियः; Ac. सुधियम्, -यो, -यः; In. सुधिया, सुधीभ्याम्, सुधीभिः; D. सुधिये, सुधीभ्याम्, सुधीभ्यः; Ab. सुधियः, &c; G. सुधियः, सुधियोः, सुधियाम्; L. सुधियि, सुधियोः, सुधीषु. But, if it means 'good intellect', it is *fem.*, declinable like श्री. Again कुधी 'of bad thought', शुद्धधी 'of pure thought', सुधी 'well faring' and गतभी 'fearless' are declinable like सुधी.

69. Bases (of all genders) in उ,

1. भानु *m.* 'the sun.'

	S.	D.	P.
N.	भानुः		N. भानवः
V.	भानो	N. भान्	V. भानवः
Ac.	भानुम्	V. भान्	Ac. भानून्
In.	भानुना	Ac. भानुम्	In. भानुभिः
D.	भानवे	In. D. भानुभ्याम्	D. भानुभ्यः
Ab. }		Ab. भानुभ्यः	Ab. भानुभ्यः
G. }	भानोः	G. भानुनाम्	G. भानुनाम्
L.	भानौ	L. भान्वोः	L. भानुषु

Similarly सनु, शम्भु, बन्धु and other nouns.

Adjectives like लघु, गुरु, तनु, मृदु, &c. are declinable

like भानु in *masc.*

2. धेनु *f.* 'cow'.

	S.	D.	P.
N.	धेनुः		N. धेनवः
V.	धेनो	N. V. धेनू	V. धेनवः
Ac.	धेनुम्	Ac. धेनू	Ac. धेनूः
In.	धेन्वा	In. D. धेनुभ्याम्	In. धेनुभिः
D.	धेन्वै or धेनवे	Ab. धेनुभ्याम्	D. धेनुभ्यः
Ab. }	धेन्वाः or धेनोः		Ab. धेनुभ्यः
G. }	धेन्वाम् or धेनौ	G. धेन्वोः	G. धेनूनाम्
L.		L. धेनूः	L. धेनुषु

Similarly चञ्चू, रज्जु and other nouns.

Adjectives in उ are generally declined like धेनु in *fem.* Many adjectives in उ, however, either optionally or necessarily follow नदी in *fem.*; as, लघु 'light' makes *fem.* either लघुः or लघ्वी; and some lengthen their final उ in the *fem.*; as, पंगु 'lame,' *fem.* पंगूः, declinable like वधूः (see below).

3. मधु *n.* 'honey'

	S.	D.	P.
N. Ac.	मधु		N. V. मधूनी
V.	मधो or मधु	N. V. मधूनी	Ac. मधूनि
In.	मधुना	Ac. मधूनी	In. मधुभिः
D.	मधुने	In. D. मधुभ्याम्	D. मधुभ्यः
Ab. }		Ab. मधुभ्याम्	Ab. मधुभ्यः
G. }	मधुनः	G. मधुनोः	G. मधूनाम्
L.	मधुनि	L. मधुनोः	L. मधुषु

Similarly जतु, त्रपु, वस्तु, and other nouns.

Adjectives in उ are declined like मधु in *neut.*; but in the D. Ab. G. L. *sing.* and in the G. L. *du.* they may optionally follow the masculine form; thus, लघु will be, in the D. *sing.* लघवे or लघुने and so with the other cases.

70. Bases in ऊ.

Nouns in ऊ are nearly all fem.

A. 1. वधू f. 'a bride'.

	S.		D.		P.
N.	वधूः	} N. V.	वध्वौ	} N.	वध्वः
V.	वधु		Ac.		V.
Ac.	वधूम्	} In. D.	वधूभ्याम्	} In.	वधूभिः
In.	वध्वा		Ab.		D.
D.	वध्वै	} G.	वध्वोः	} G.	वधूनां
Ab.)	वध्वाः		L.		D.
G.)	वध्वाम्				
L.					

Similarly वम्, चम्, श्वम्, and other nouns.

2. भू. f. 'earth'.

	S.		D.		P.
N. V.	भूः	} N. V.	भुवौ	} N. V.	भुवः
Ac.	भुवम्		Ac.		Ab.
In.	भुवा	} In. D.	भूभ्याम्	} D.	भूभ्यः
D.	भुवे or भुवै		Ab.		G.
Ab.)	भुवाः or भुवः	} G.	भुवोः	} L.	भूषु
G.)	भुवाम् or भुवै		L.		
L.					

Similarly भूः and सुभूः*.

* The V. sing. सुभु is used by Bhatti in a passage where Rama in great grief exclaims: हा पितः क्वासि हे सुभु. Some grammarians admit this V. as correct; others call it a mistake of Bhatti; others, again, while admitting that it is a mistake, consider that Bhatti made Rama intentionally commit it as a token of his distracted mind.

76. Bases in च्, ज्, श् and ष्

Base	N. sing.	N. pl. m. f.	In. pl.	L. pl.	N. pl. n.
सत्यवाच , truth-speaking' m. f. n.	सत्यवाक्	सत्यवाचः	सत्यवाग्भिः	सत्यवाक्षु	सत्यवाञ्चि
सुखभाज् 'happy' m. f. n.	सुखभाक्	सुखभाजः	सुखभाग्भिः	सुखभाक्षु	सुखभाञ्चि
सुदृश् 'well-looking' m. f. n.	सुदृक्	सुदृशः	सुदृग्भिः	सुदृक्षु	सुदृशि
ददृष् 'bold' m. f. n.	ददृक्	ददृषः	ददृग्भिः	ददृक्षु	ददृषि

Note:—that the final of the above bases is changed क् in the N. sing. and to ग् before other consonantal terminations.

Decline वाच् f. 'speech', त्वच् f. 'skin', रच् f. 'light'; वणिज् m. 'merchant' भिषज् m. 'physician' ऋत्विज् m. 'priest'; सज् f. 'garland', रज् f. 'disease'; दिश् f. 'direction' इश् f. 'eye'.

(a). The Pronominal adjectives तादृश्, एतादृश्, यादृश्, ईदृश् and कीदृश् follow the declension of सुदृश् in Masc. Fem. and Neuter.

77. Special bases in ज, श and ष

(a). Nouns formed with the verbal roots सृज्, मृज्, यज्, रुज्, प्राज्, and वृज् generally change the final ज् to ट् or ढ् when final, and before consonantal terminations; thus.

Base.	N. sing.	N. pl.	In. pl.	L. pl.
सम्राज्	सम्राट्	सम्राजः	सम्राड्भिः	सम्राट्सु
देवेज् *	देवेट्	देवेजः	देवेड्भिः	देवेट्सु
परिव्राज्	परिव्राट्	परिव्राजः	परिव्राड्भिः	परिव्राट्सु
परिमृज्	परिमृट्	परिमृजः	परिमृड्भिः	परिमृट्सु
विश्वसृज्	विश्वसृट्	विश्वसृजः	विश्वसृड्भिः	विश्वसृट्सु
विश्वराज् +	विश्वाराट्	विश्वराजः	विश्वाराड्भिः	विश्वाराट्सु

(b). Bases like विश्, त्विष्, रत्नमुष्, प्राष्टुष् change the final to ट् or ढ् when final and before consonantal terminations; thus:

Base	N. sing.	N. pl.	In. pl.	L. pl.
विश्	विट्	विशः	विड्भिः	विट्सु
त्विष्	त्विट्	त्विषः	त्विड्भिः	त्विट्सु

* From 'देव' 'god' and यज् 'to sacrifice' contracted into इज्.

† विश्व becomes विश्वा whenever ज् becomes ट् or ढ्.

78. Bases in र्.

1. गिर् f. 'speech'.

	S	D.	P.
N. V.	गीः	N. V.	N. V.
A	गिरम्	Ac.	Ac.
In.	गिरा	In. D.	In.
D.	गिरे	Ab.	D.
Ab.	}	}	Ab.
Gn.			G.
Lc.	गिरि	Lc.	L.

Similarly धुर् f. 'a yoke' and पुर् f. 'a town'.

2. वार् n. 'water'.

N. V. Ac.	वाः	वारी	वारि
I.	वारा	वार्याम्	वारिभिः, &c.

79. Bases in स्र.

1. चन्द्रमस् m. 'the moon'.

	S.	D.	P.
N.	चन्द्रमाः	N. V.	N. V.
V.	चन्द्रमः	Ac.	Ac.
Ac.	चन्द्रमसम्	}	}
In.	चन्द्रमसा		
D.	चन्द्रमसे	Ab.	D.
Ab.	}	}	Ab.
Gn.			G.
L.	चन्द्रमसि	L.	L.

Bases (masc. and fem.) in अस्, like वेधस् m. प्रचेतस् m. दिवैकस् m. अप्सरस् f. are declined like चन्द्रमस्.

